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SATURDAY, DECEMBER 28, 1935.



A MASTERPIECE OF FIFTEENTH-CENTURY WOOD-CARVING: "MARY MAGDALEN"—A WORK INCLUDED IN THE CURRENT EXHIBITION OF FLEMISH ART IN PARIS.

This exquisitely carved head of Mary Magdalen—whose memory may well be recalled at any Christian festival—was lent by the Cluny Museum to the important Exhibition of Flemish Art, "From Van Eyck to Bruegel the Elder," now being held, until the middle of January, at the Orangerie Museum in Paris. Our readers will remember that in our issue of December 7 we described

this Exhibition, with reproductions of several masterpieces of Flemish painting, by Jan Van Eyck and Jerome Bosch, never before placed on public view. The above work, which dates from the fifteenth century, is particularly interesting as a representation of contemporary *coiffure*, with a hair-net and long looped plaits. A difficult subject is treated with grace and delicacy.



By G. K. CHESTERTON.

I TAKE a grim and gloomy pleasure in reminding my fellow hacks and hired drudges in the dreadful trade of journalism that the Christmas which is now over ought to go on for the remainder of the twelve days. It ought to end only on Twelfth Night, on which occasion Shakespeare has himself assured us that we ought to be doing What we Will. But one of the queerest things about our own topsy-turvy time is that we all hear such a vast amount about Christmas just before it comes, and suddenly hear nothing at all about it afterwards. My own trade, the tragic guild to which I have already alluded, is trained to begin prophesying Christmas somewhere about the beginning of autumn; and the prophecies about it are like prophecies about the Golden Age and the Day of Judgment combined. Everybody writes about what a glorious Christmas we are going to have. Nobody, or next to nobody, ever writes about the Christmas we have just had. I am going to make myself an exasperating exception in this matter. I am going to plead for a longer period in which to find out what was really meant by Christmas; and a fuller consideration of what we have really found. There are any number of legends, even of modern legends, about what happens before Christmas; whether it is the preparation of the Christmas tree, which is said to date only from the time of the German husband of Queen Victoria, or the vast population of Father Christmases who now throng the shops almost as thickly as the customers. But there is no modern legend of what happens just after Christmas; except a dismal joke about indigestion and the arrival of the doctor. I am the more moved to send everybody an after-Christmas greeting, or, if I had the industry, an after-Christmas card; and in truth there is a craven crowd who escape by falling back upon New Year cards. But I should like to examine this problem of after-Christmas custom and festivity a little more closely.

Of course it is a mark of a commercial community that it thus advertises in Advent. The whole object of such a system is to deliver the goods. When once they are delivered there is a deadly silence; at least an absence of any burst of joy over the creation of new things; a comparative silence about morning stars singing together or the shouting of the sons of God. In other words, when we have delivered the goods, it is not now quite certain that anybody has looked on them and seen that they are good. And the immense importance of announcement everywhere diminishes the corresponding importance of appreciation. I know that in the commercial case there are sometimes proofs of appreciation. I know that noble ladies and actresses (I hope this is the right order of precedence) do write testimonials about their pleasure in consuming some sort of soap; and that leading literary men are found to declare that they would have been practically half-witted but for some particular training of the mind. But, taking modern announcements and advertisements and assertions as a whole, there is no comparison between the bulk of promises and the bulk of acknowledgments. Everybody knows the advertisements, but few could quote the acknowledgments.

This is all the more obvious in the case of Christmas, because Christmas is still rightly recognised as a feast of children. Perhaps it is natural that telling a little boy that he is going to have some toffee should be more explicit and explanatory than the little boy himself when he is actually eating the toffee; when he is stuffed and stuck to his chair with toffee; and is in no mood to symbolise gratitude except by greed. One would not ask of him even a lyric cry that might become a hymn of thanksgiving; still less a piece of perfect prose analysing his own impressions. Little boys should be seen and not heard. In other words, they come to bury toffee, not to praise it. So long as no excessive noises are made in the

of Salesmanship. I do not say that salesmanship cannot be an art; nor do I say that it has become too artful. Yet it is not its foes but its friends who are always hinting that it does mean making people buy what they do not want. A transaction of that sort would fully explain the happy noises of the opening negotiations as compared with the silence afterwards. It is the triumph of the salesman that he has made the customer realise that he has long needed an electric tooth-brush or a self-starting pencil, which he has never heard of before. But it is not always the triumph of the customer when he rightly and gravely considers them afterwards. And it does seem to me that our civilisation is in some degree out of

joint, at the precise point of this juncture between the fierce and eager supply and the somewhat faint and wavering demand. There is such an impressive pressure of praise and recommendation on the one side and such a lack of reaction either of protest or praise on the other, that I doubt whether the consumer is contributing enough constructive criticism to the State. After all, the original foundation of all trade is that the ideas came from the consumer; and that he really did know what he wanted to consume. The dreams and visions of the consumer were then embodied and, as it were, incarnated, in the crafts and arts which fulfilled them. Of course, the craftsmen and the artists did something in detail which the consumer could not do for himself; but the consumer had done something not in detail but design. In a sense, he was the architect and they were the builders. But if the architect is to be covered with a totally different sort of building, and told that this is what he really wanted without knowing it, then he is not being housed, but buried. My only point at the moment is that, when all is said, he is now rather silent in his tomb.

I know there is a great difficulty about organising any expression of those who have really got what they liked; chiefly because it would involve the alarming alternative of their expressing themselves about what they did not like. I suppose there never has been a really convincing advertisement of Smith's Soap or testimonial to Tomkinson's Tea. For the one really thrilling assertion about Smith's Soap would be that it is much better than Brown's Soap; and the one quite convincing commendation of Tomkinson's Tea would be a testimonial saying "What a relief it was after the absolutely filthy taste of Wilkinson's Tea." And this is forbidden by all commercial custom; and I rather fancy even by the law of the land. I do not say for a moment that it would be easy to get a real record of the reception of good things, as distinct from the promise of good things. But surely there ought to be some recognition of the reception of good things, especially when they are really good; and if the modern world were in that mood, I fancy there would be a longer period of appreciation, and perhaps even some final festival of thanks after the festival of Christmas. Puritans in America established Thanksgiving Day in order to avoid Christmas Day. It would be a real Anglo-American reconciliation to combine the two; and have a Thanksgiving Day for the turkey we had eaten at Christmas.



THE QUEEN'S ENCOURAGEMENT OF BRITISH FILMS: HER MAJESTY, WITH THE DUCHESS OF KENT, AT THE CHARITY PREMIERE OF "THE GHOST GOES WEST," AT THE LEICESTER SQUARE THEATRE.

The Queen, accompanied by the Duchess of Kent, was present on December 17 at the first performance of "The Ghost Goes West," at the Leicester Square Theatre, given in aid of the Papworth Village Settlement. This film, devised by the well-known French satirist René Clair, and produced by Alexander Korda for London Film Productions, Ltd., concerns a ghost that haunted a Scottish castle and went with it across the Atlantic when the castle was bought by an American and transplanted. On the extreme left in the above group is Captain Sir Connop Guthrie. Her Majesty also arranged to attend, on December 19, the premiere of the new Gaumont-British film, "The Guv'nor," at the New Gallery, a charity performance on behalf of the Personal Service League. In this film Mr. George Arliss figures as a philosophic tramp who, bearing the name of Rothschild, is elected president of a bank to restore public confidence therein. The public run of the film was fixed to begin on December 20.

mastication of that confection, we will excuse the youth from any long oratorical exercises in the way of returning thanks. And a certain amount of this natural disproportion between thrills and thanks is to be allowed for among all young people. The dreary agonies through which many a little boy must be going at this moment, in order to write three lines of thanks to his grandmother who gave him the toffee, is in itself no reflection on the toffee. Gratitude, being nearly the greatest of human duties, is also nearly the most difficult. And as grown-up people hardly ever think of being grateful for the sun and moon and their own souls and bodies, it is easy to excuse the immature for finding it difficult to say thank you for a bag of sweets. Only, as I say, when all these allowances have been made, there is still a disproportion between the promise of any such great symbolic feast and the strange silence about any fulfilment of the promise. And it is connected with a certain commercial habit of certain people promising everything or anything, so that the other people have a tendency to thank them for nothing. There is a sort of silence about the absorption of many modern things, as compared with the loud shouts that heralded their arrival.

I cannot help suspecting that in this there is a snag about what is enthusiastically called the Art

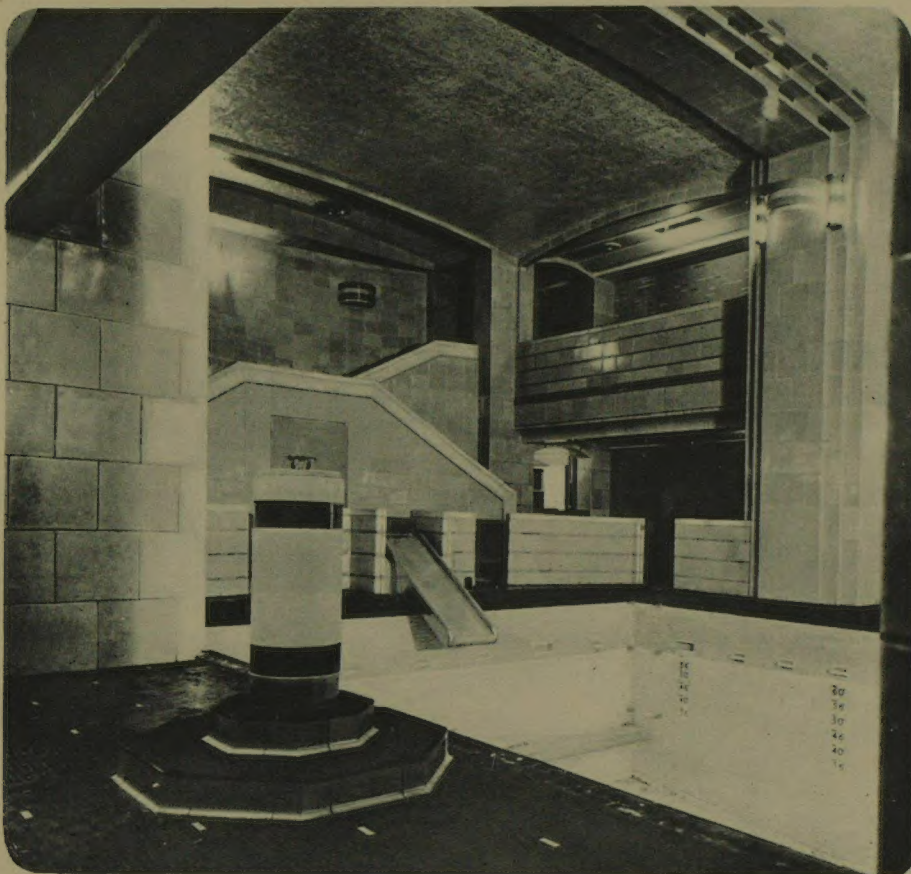


THE S.V.P. ("PLEASE") EXCHANGE FOR THE USE OF FRENCH TELEPHONE SUBSCRIBERS: GIRLS OF THE INQUIRY BUREAU READY TO ANSWER ANY QUESTION ASKED OF THEM. An interesting innovation was introduced recently in the French telephone service. Subscribers can now obtain any information they want by dialling the letters S.V.P. (standing for "Please") and asking the special inquiry department. Every kind of information is given, including race results and stock exchange prices. The charge for this service is included in the telephone account and ranges from threepence or sixpence to 2s. 6d. for unusually knotty problems.



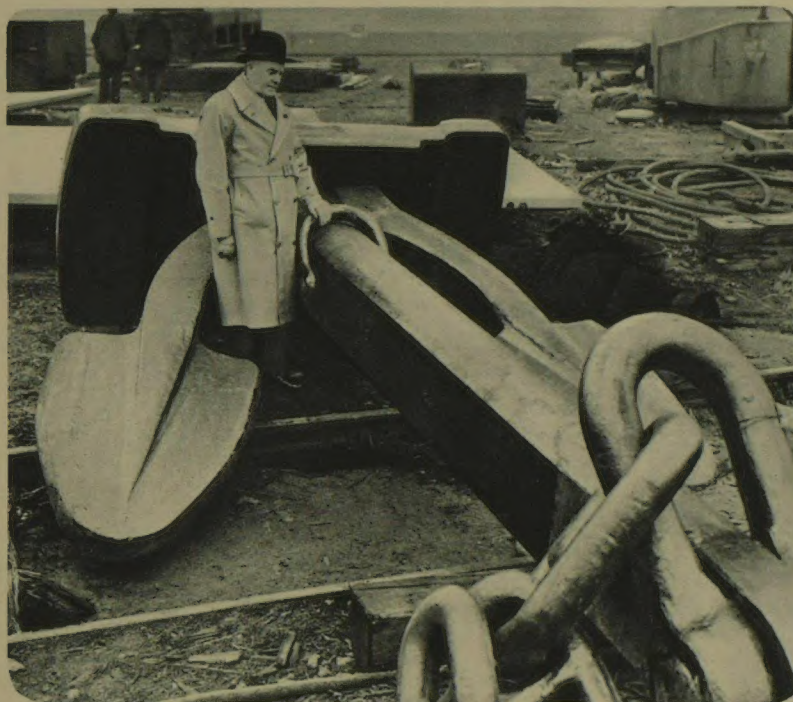
CHRISTMAS CELEBRATIONS ALLOWED IN RUSSIA FOR THE FIRST TIME SINCE THE REVOLUTION: BUYING TOYS IN A MOSCOW STORE.

The correspondent who sends us this photograph notes: "For the first time since the Revolution, Christmas is being recognised in Soviet Russia. The toy departments of the Moscow stores are packed with children choosing their gifts. The photograph shows a little girl selecting a doll. Although once worn by millions of peasants, the doll's style of dress is something new and strange to the modern Russian child."



THE "QUEEN MARY" NEARING COMPLETION: THE INTERIOR OF ONE OF THE SPLENDID SWIMMING-POOLS ON BOARD THE GIANT LINER.

The "Queen Mary," the huge and palatial Cunard-White Star liner, is now nearing completion and is scheduled to sail on her first trip on May 27, the day after the Queen's birthday. At that rate the ship will probably arrive at New York on Sunday, May 31, and delay her departure until June 5. In our issue of December 14 we reproduced on a double-page a drawing by our



STRIKING EVIDENCE OF THE "QUEEN MARY'S" ENORMOUS SIZE: ONE OF HER 16-TON ANCHORS; WITH SIR EDGAR BRITTON, HER FUTURE COMMANDER.

special artist, Steven Spurrier, R.O.I., of the lighting of the vessel's boiler furnaces to provide power. A feature of the ship's equipment which has now been almost completely installed is the telephone service. This is claimed to be the most elaborate ever fitted on board ship. Every passenger will be able to telephone to practically any part of the world.



ATHENS ILLUMINATED FOR THE ROYAL RESTORATION: THE ENTRANCE TO THE STADIUM AS IT APPEARED WHEN FLOODLIT.

The whole of Athens was floodlit in honour of the recent royal restoration and some effects of great beauty were obtained. On the Acropolis, the Parthenon, the Erechtheion, the Temple of Nike, the Propylaea, and the Thesion were illuminated in this way. In the city the Temple of Jupiter, Hadrian's Arch and the triumphal arches through which the King passed, the entrance



ILLUMINATIONS ON THE ACROPOLIS AND IN THE CITY OF ATHENS; SHOWING THE COLUMNS OF THE TEMPLE OF JUPITER IN THE FOREGROUND.

to the Stadium, the gardens of the Zappeion, as well as the frontages of many public buildings and public statues, were illuminated. On the hill of Lycabettus, a Greek Royal Crown with the King's initials shone out in "Neon" lighting. The electricity company provided this magnificent display as a gesture to the city.

WITH THE BELLIGERENTS: WAR PHOTOGRAPHS FROM ITALY AND ABYSSINIA.



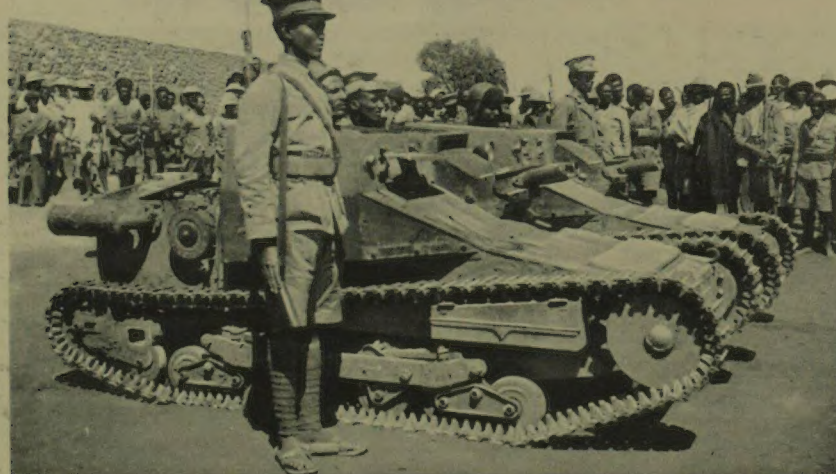
THE TEVERE DIVISION REVIEWED AT CAPUA BY THE KING OF ITALY AND THE PRINCE OF PIEDMONT, BEFORE ITS DEPARTURE FOR EAST AFRICA: THE MOST REMARKABLE OF THE SIX BLACKSHIRT DIVISIONS MOBILISED FOR SERVICE THERE; CONSISTING OF ITALIAN VOLUNTEERS FROM ABROAD AND VETERANS OF THE GREAT WAR.



THE FIGHT AGAINST SANCTIONS: TONS OF SCRAP IRON COLLECTED BY THE CITIZENS OF NAPLES AND PILED UP IN THE STREETS AS A GIFT TO THE ITALIAN GOVERNMENT—SOME OF THE MANY THOUSANDS OF TONS COLLECTED.

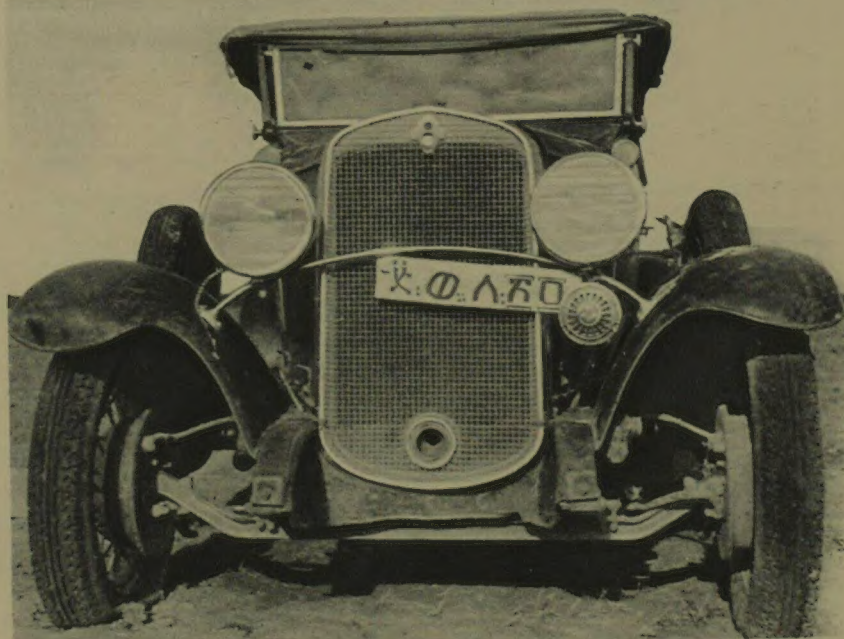


THE LATE DR. ROBERT HOCKMAN (RIGHT), WITH CAPTAIN TAYLOR, ASSISTANT MILITARY ATTACHÉ IN ADDIS ABABA, EXAMINING BOMBS DROPPED FROM ITALIAN AEROPLANES—AS HE WAS DOING WHEN HE MET HIS DEATH AT DAGGAH BUR.



TWO OF THE FOUR ITALIAN TANKS CAPTURED BY THE ABYSSINIANS IN AN ENGAGEMENT NEAR GORAHAI; WITH THE ACTUAL CAPTORS INSIDE: FRUITS OF A COUNTER-ATTACK ON THE SOUTHERN FRONT.

On December 13 King Victor Emanuel and the Prince of Piedmont inspected the Tevere Blackshirt Division at Capua. The division consists of Italian volunteers from abroad, of wounded ex-Servicemen and veterans of the Great War, and of one battalion of university students. The men belong to all the military classes, as far back as that of 1880. A few of them fought in the Libyan campaign of 1911. Some have sons who are already with the army in East Africa. All social classes are represented in the division, doctors and lawyers standing alongside factory workers and peasants. On December 14 over 2500 men of the



THE CAR OF GERASMATCH AFEWERK, WHO WAS KILLED IN THE DEFENCE OF GORAHAI: A RELIC OF THE GENERAL WHO HAS BEEN CALLED FOR THE BEST OF THE SOUTHERN COMMANDERS OF ABYSSINIA.

division sailed from Naples in the "Sardegna."—In their defence against sanctions, the Italian Government are collecting gold, silver, copper, iron, and other metals in great quantities from the people. We show a heap of scrap metal piled up in Naples.—Dr. Hockman's accidental death at Dagga Bur, incurred through examining unexploded Italian bombs, was reported in our last issue.—The tanks in the lower left-hand photograph are two of four captured by the Abyssinians after their retreat from Gorahai, the defence of which was brilliantly organised by Gerasmatch Afewerk and ended with his death.

WHERE ITALIAN AIRMEN ARE BLESSED: IN THE HOLY HOUSE AT LORETO.

DRAWN BY CARL WERNITZ.



PATRON OF AVIATORS: THE SHRINE OF THE MADONNA OF LORETO; IN WHOSE NAME, IT IS SAID, SIGNOR MUSSOLINI'S SONS AND THEIR AEROPLANES WERE BLESSED BEFORE LEAVING FOR EAST AFRICA.

Tradition has it that, when the basilica erected by the pious care of the Empress Helena over the Virgin's House at Nazareth fell into decay, the Holy House was brought by angels to a spot on the Dalmatian coast, where it remained three years. Thence it was again carried off by angels in the night to a laurel grove—hence Loreto—near Recanati, a little north of Ancona. A church was built round it; and to-day the Casa Santa, built of small dressed stones set in mortar,

appears to float within the enclosing building. The Virgin of this shrine, adorned with jewels and gleaming in the light of dim silver lamps perpetually burning, stands in her niche surrounded by silver angels. She is the tutelary saint of airmen. Her fêtes last ten days, while solemn blessing is bestowed on Italian aeroplane squadrons. Pope Benedict XV., who was Pope from 1914 to 1922, declared the Madonna of Loreto to be the patron of aviators.

NEWS PICTURES—GENERAL AND PERSONAL.



THE WESTMINSTER SCHOOL PLAY: THE EPILOGUE, WHICH IS PLACED IN THE GARDEN OF EDEN, WHERE A PEACE CONFERENCE IS BEING HELD; SHOWING PAMPHILUS (AN ITALIAN) AND AETHIOPUS (LEFT).

The Latin Epilogue to the Westminster Play is this year from the pen of Mr. T. E. E. Cocks, master of the Sixth Form at Radley. The scene is a Peace Conference in a Garden of Eden, and the author introduces Italian and Abyssinian, Frenchman and Englishman, Adam and Eve with dialogue sparkling with clever puns and incisive comment. In this photograph the characters are (from left to right): Pamphilus (an Italian), Aethiopus, Americanus, Adam, Eve, Davus (an ardent seeker after peace), and Byrrhia (a French statesman).



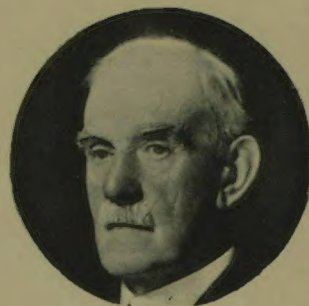
AIR BOMBS USED BY THE ITALIANS AGAINST ABYSSINIA: AMMUNITION OF THE DISPERATA SQUADRON FOR USE IN BOMBING RAIDS.

The Disperata Squadron is the most celebrated in the Italian Air Force. It is led by Count Ciano, Signor Mussolini's son-in-law, and has Vittorio and Bruno Mussolini, the Duce's sons, among its personnel. The squadron is based on Asmara, and has played a prominent part, since the beginning of the war, in bombing raids on the northern front. Here is seen the kind of bombs it uses. A drawing in our last issue showed their method of operation.



THE FIRE AT THE ROYAL NAVAL COLLEGE, GREENWICH: A PHOTOGRAPH OF THE EXTERIOR OF THE DAMAGED BLOCK OF BUILDINGS.

Fire broke out at Greenwich Naval College on December 18. Vice-Admiral Colvin, President of the College, and Mrs. Colvin walked out with overcoats thrown over their night clothes. The Admiral's eight-year-old daughter and her nurse made their way to the roof, where they were rescued by men who had been painting Greenwich Tunnel and had brought their ladders. The fire was got under in two hours; but valuable pictures were stated to have been injured by smoke and water.



SIR R. T. GLAZEBROOK.

Formerly Director of the National Physical Laboratory (1899-1919). Died December 15; aged eighty-one. Demonstrator, Cavendish Laboratory, Cambridge, 1880. Formerly Foreign Secretary, the Royal Society; and Director, Aeronautics Department, Imperial College of Technology.



GENERAL GOMEZ.

President of Venezuela. Died December 17; aged seventy-eight. Five times President, he had controlled the country dictatorially since 1908. In spite of his somewhat unscrupulous methods, he conferred great benefits on Venezuela. He was a bachelor, but adopted some hundred children.



DR. EDUARD BENESH.

Elected President of the Czechoslovak Republic, in succession to Professor Masaryk, on December 18. Has been Czechoslovak Minister for Foreign Affairs for seventeen years. He received eighty-five votes more than the required three-fifths majority in the first ballot by the Legislature.



M. EDOUARD HERRIOT.

Great surprise was caused by M. Herriot's resignation from the leadership of the French Radical Party on December 18. It appears that this followed a meeting of the Party's executive to consider the Franco-British peace proposals, when M. Herriot was strongly criticised.



THE RETURN TO GENEVA: M. LAVAL AND MR. EDEN LEAVING PARIS TO MAKE CLEAR THE VIEWS OF THEIR GOVERNMENTS TO THE LEAGUE COUNCIL.

Mr. Anthony Eden, after attending an emergency Cabinet meeting on the morning of December 17, left London for Geneva to make a statement to the Council of the League on December 18. He travelled from Paris with M. Laval, who was going to Geneva for the same purpose.

(RIGHT) THE MASTER-PIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A GOLD LACQUERED IVORY FIGURE OF KUAN-YIN.

This beautiful little figure of Kuan-yin, the goddess of mercy, was acquired by the Museum this year as part of the Eumorfopoulos Collection. She is represented in her maternal aspect, holding a child in her arms. The figure at once suggests a comparison, wholly fortuitous, with representations of the Virgin and Child in Western art. Various dates have been suggested for it; but from the rather mannered grace of the style, the unusually fine quality of the carving, and the very high degree of finish of the lacquered surface, it seems not improbable that it was made in the Imperial workshops founded in the latter part of the seventeenth century. The Emperor Kang-hsi established a number of workshops at Peking in 1680, and imported craftsmen from all parts of the Empire for the various branches of work: among them, ivory carving, gilding, and the fabrication of lacquer.



THE FOREIGN SECRETARY'S RETIREMENT OVER THE PEACE PROPOSALS.



SIR SAMUEL HOARE, WHOSE RESIGNATION AS SECRETARY OF STATE FOR FOREIGN AFFAIRS WAS ACCEPTED BY MR. BALDWIN, WALKING IN CADOGAN GARDENS WITH HIS WIFE, LADY MAUD HOARE, ON THE DAY OF THE ANNOUNCEMENT.

A dramatic change in the controversy over the much-criticised Anglo-French proposals for peace terms between Italy and Abyssinia, negotiated in Paris by Sir Samuel Hoare and M. Laval, was caused by the announcement, on December 18, that Sir Samuel had resigned his office as Foreign Secretary. It had been stated that practically every member of the Ministry felt that a mistake had been made, and that the Paris plan was impossible. When Sir Samuel Hoare was in Paris his health was far from good, and afterwards he went to Switzerland for a short holiday on medical advice, but soon after his arrival had the ill-luck to injure himself in an ice accident, breaking his nose. (In our photograph, it will be seen, he has a piece of plaster on it.) He returned to London by air from Zurich on December 16, and at once left with Lady Maud Hoare for their house in Cadogan Gardens, Chelsea, where he was

seen by his medical advisers. On the following day, though making satisfactory progress, he was forbidden to attend the Cabinet meeting, and was afterwards visited at his home by Mr. Baldwin and other Ministers. Later it was stated that Sir Samuel was still suffering from his accident, and had not left home since his return, though he had been able to walk in Cadogan Gardens. In spite of his condition, he determined to join in the debate in the Commons on the 19th. He made a strong explanation of the reasons for the Paris plan, and for his own resignation. Mr. Attlee then argued that, if it was right for Sir Samuel to resign, it was right for the Government. It may be recalled that Sir Samuel Hoare succeeded Sir John Simon as Foreign Secretary last June, when Mr. Baldwin became Prime Minister, in place of Mr. MacDonald, and the Cabinet was reconstructed.

THE SECRET LAND.

BEING AN APPRECIATION OF

"A CONQUEST OF TIBET": By SVEN HEDIN.*

(PUBLISHED BY MACMILLAN.)

IT is fifty years since Dr. Sven Hedin set out, at the age of twenty, on his first Eastern journey (Persia and Mesopotamia), and thirty years since he made his great journey through Persia to India, through Tibet, crossing Trans-Himalaya no less than eight times between 1905 and 1908; and in the intervening twenty years he had become more familiar than any living man with Central Asia and its mysteries. The present volume contains a series of reminiscences of that now remote, but not forgotten, adventure in a forbidden land, which had always had a fascination for young Sven Hedin. The memories here assembled are "emotion recollected in tranquillity," but the emotion has not yet passed. "Oh, the glorious, bright memories of the first summer in the new century! Oh, the unforgettable months among the mountains and valleys in northern Tibet!" The reader will share to the full the thrills of these "bright memories" of youth—though they cannot all have seemed "glorious" at the time, for they involved constant peril and such hardships as it must have seemed almost impossible to survive.

It must be remembered that at the beginning of the century Tibet was far more jealously closed to Europeans than it is to-day, and very few attempts to penetrate to Lhasa had succeeded. The Tibetans, fearful of pressure from India on the one hand and Russia on the other, regarded all European explorers as the probable forerunners of military invasion. The British expedition in 1904 gave some colour to these apprehensions, but Dr. Sven Hedin had formed his ambitious design on Lhasa before there was any suggestion of that incursion into Tibetan affairs. Crossing the northern highlands of Tibet in defiance of all the natural obstacles of the greatest altitudes in the world—not to mention intense cold, mountain storms, perpetual rain, hail and mud, and danger from bandits—he determined to attempt entry into Lhasa in the guise of a pilgrim. He had been supplied by the Tsar Nicholas with a personal guard of four Cossacks, but his most valuable companion was the Shereb Lama from Urga, who, after much conflict of conscience, decided to

that any attempt to pursue the road to Lhasa would be punished by decapitation, everything seems to have been conducted with perfect courtesy. The Governor of the Province arrived in state, with further equestrian display, to make his inquiries and to give judgment. This official, Kamba Bombo, seems to have been a charming creature, and he soon established the most cordial relations with his prisoner. Long and polite negotiations followed, but, with the utmost firmness, the road to Lhasa was barred. "It is not possible to imagine a more extraordinary and



"THE TIBETANS CHARGED LIKE A STORM TOWARDS OUR TENT": DR. SVEN HEDIN'S DRAWING OF AN ALARMING INCIDENT DURING AN ATTEMPT TO REACH LHASA, WHEN, WITH WARLIKE MANŒUVRES, THE TIBETANS MADE EFFORTS TO FRIGHTEN HIM INTO TURNING BACK.

picturesque judgment scene. The sun shone uninterruptedly upon the barbarian splendour that was delineated against the background of our miserable, sooty tent. The lordly Governor's staff crowded like bees on the bridge of a hive. Swords in silver-mounted scabbards, studded with corals from Ceylon and turquoises from Nepal and Ladakh, were carried horizontally in the girdles. Small silver filigree caskets with insets of turquoises, containing terra-cotta images of Buddha and other holy personages, were hung around their necks. On their wrists they wore heavy, beautifully hammered bracelets of silver, and their hands held the rosaries of one hundred and eight beads carved out of human bones. A large ear-drop dangled from the left ear, also of silver with insets of coral, reaching down to the shoulder. The long braids were adorned with turquoises, corals

journey in 1906, from Srinagar through Ladakh to the very roof of the world. "We were on the mountain chain Karakorum. Toward the south we beheld Himalaya, in the north Kuenlun, the border-wall to Chinese Turkestan. Desolate Tibet expanded toward the east and south-east." In this and in subsequent journeys, Dr. Hedin's relations with the authorities were not without an element of comedy. No disguise succeeded in hoodwinking the vigilant officials, whose protests, however, seem to have been made more in sorrow than in anger; and though Dr. Hedin was constantly surrounded by spies and soldiers, they never at any time attempted to restrain his journeyings by force. Again and again, this Irrepressible seemed to overcome official opposition by sheer persistence—as, for example, when, after repeated blank refusals from the provincial Governor, he at last obtained permission to cross Trans-Himalaya, through wholly unknown country, to Shigatse, via the forbidden sacred Lake of Dangra Yum-tso. This pilgrimage included what are perhaps the most interesting experiences recorded in these animated pages. At the religious capital of Tashilunpo, with its five celebrated temples to dead Grand Lamas, Dr. Sven Hedin not only witnessed an extremely picturesque New Year Festival—the very quintessence of Lamaism, with its strange medley of Buddhism and of an ancient, primitive animism—but was granted long and frequent interviews with the Tashi Lama. (At this period the Dalai Lama, as the result of the British military expedition, had fled from Tibet, and the Tashi Lama was the highest authority in the country.



"THE CAMEL DRIVER ON OUR BEST CAMEL": ONE OF DR. SVEN HEDIN'S MANY CLEVER ILLUSTRATIONS TO THE STORY OF HIS ADVENTURES IN CENTRAL ASIA AS TOLD IN "A CONQUEST OF TIBET." Reproductions from "A Conquest of Tibet"; by Courtesy of the Publishers, Messrs. Macmillan.



A NEW YEAR'S FESTIVAL AT SHIGATSE—A TOWN ON THE UPPER BRAHMAPUTRA, OR TSANPO: ONE OF THE MANY PICTURESQUE SCENES WITNESSED BY DR. SVEN HEDIN IN HIS TIBETAN TRAVELS.

commit the sin of helping a Westerner to raise the veil from the holy city.

The way lay over mountain passes seldom lower than 14,000 feet, and sometimes rising to 18,000. In the rarefied air and amid demoniac storms, casualties were heavy among camels and horses, whose task was, indeed, desperate. Men and beasts were often waist-high in snow or mud: dangerous fords had to be adventured, at the risk of losing indispensable equipment, as well as lives; and there was, it is needless to say, imminent danger to all from extreme cold, ceaseless wetting in rain and river, and uncertain provisions. Wolves and bears, which abounded, indulged high expectations of this suicidal band of pilgrims! Yet somehow the caravan won through—but all, it seemed, in vain. News travels fast among the scattered nomads, and it was soon known that another disguised European was making the forbidden attempt on Lhasa, though by an unfrequented route where he had hoped to escape detection. In a region called Jalok, the expedition found itself surrounded by armed horsemen who engaged in the most menacing mock-charges to strike terror into the heart of the intruder; for he, with his party of Cossacks, had been caught red-handed in the attempt to reconnoitre the route for a Russian invasion! Apart from these alarming cavalry manœuvres, and from cheerful assurances



RATS FEEDING ON THE OFFERINGS MADE TO THE GODS IN A TIBETAN SHRINE: A SKETCH MADE BY DR. SVEN HEDIN AT THE TEMPLE OF PESU, IN LINGA-GOMPA.

and silver plates, either hanging down under the large white hats, or wound in turban fashion around the head, covered by red handkerchiefs."

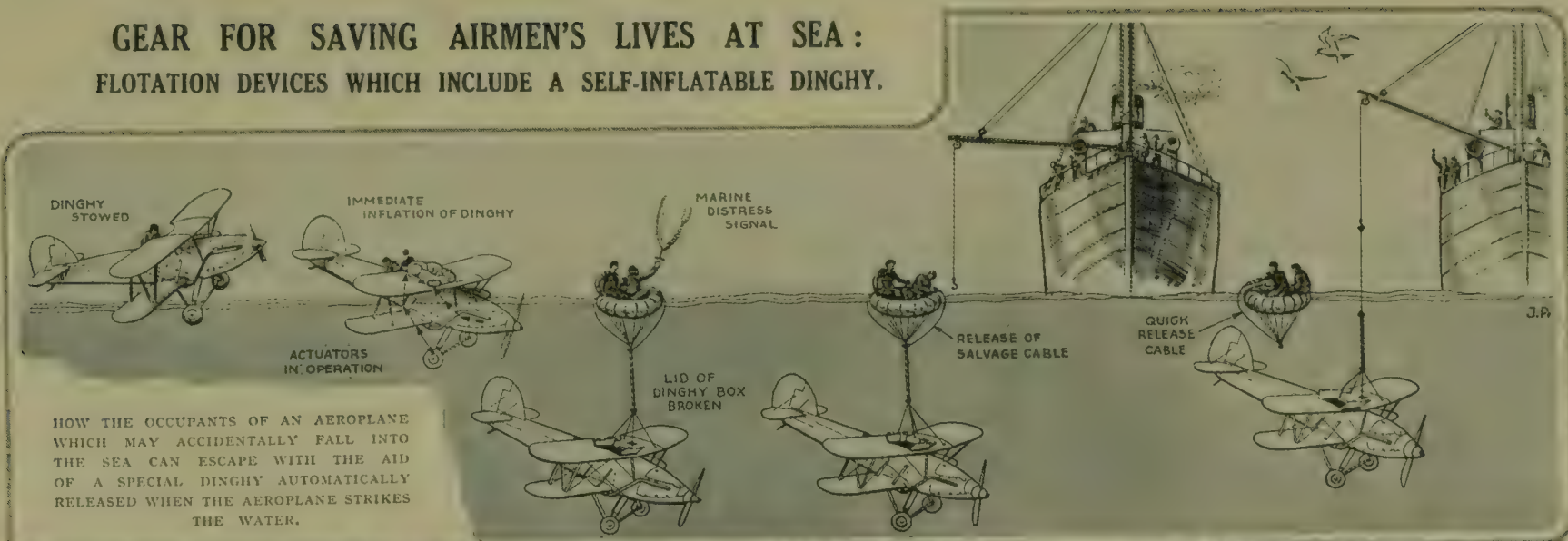
With the utmost politeness and good humour, the expedition was sent back, under escort, by the way it had come. It was then that Dr. Hedin, undeterred either by his disappointing experience or by the express prohibition of the Dalai Lama, travelled across Tibet to Ladakh and India. Later chapters recall incidents of another

The Tashi Lama himself subsequently was compelled to make his escape from political agitations, and Dr. Sven Hedin met him in Peking in 1926.) We can well understand that the European felt "a sense of exalted awe in the anticipation of standing face-to-face with the holiest man in the Lamaistic world, a man who was the object of divine worship of millions of human beings in Tibet, in the lands of the Himalayas, in northern China, Mongolia, eastern Siberia, and among the Kalmucks on the banks of the Volga. But the feeling disappeared completely as I entered the simple room, where his holiness sat upon a stationary bench by the wall, or on a wooden seat at a table by a small window through which his dreaming gaze wandered over the sinful city of Shigatse. . . . Upon my entrance he turned his chestnut-brown eyes with a melancholy, wonderfully good and kind expression towards me. As I came near, his two soft hands were extended and he asked me to sit in a European easy chair opposite him. He held my hands a long time, and contemplated me smilingly. . . . His voice was soft, kind and almost shy as he bade me welcome. . . . As the conversation progressed all shyness vanished, and he declared himself my friend. . . . The marvellous, engaging Tashi Lama! The Lamaistic faith had elevated him to be a god, but even as a human being he possessed a rare personal charm." The god was full of human surprises. Before his visitor's camera, "the Grand Lama arose from his seat, posed in the best light, exactly as I wanted him to do. When I had finished he surprised me by sending for his own photographic

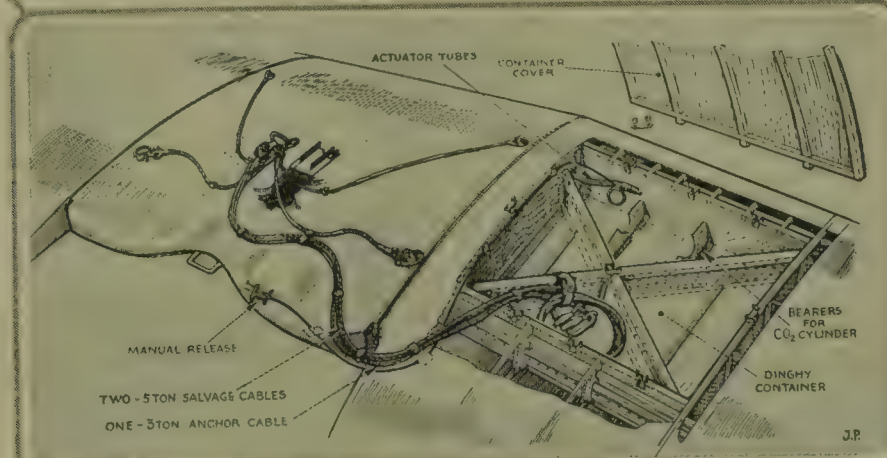
apparatus and, in taking two views of me, had his revenge!" We have touched upon only a few of the varied and absorbing reminiscences in this volume: there is much else which the reader is advised to discover for himself—for example, the strange and interesting life of the monasteries, the fantastic manifestations of asceticism, and the description of the discovery of the sources of the Brahmaputra and the Indus. The pages are generously embellished by excellent sketches from Dr. Sven Hedin's own pen.

* "A Conquest of Tibet." By Sven Hedin. With numerous illustrations. Translated from the Swedish by Julius Lincoln. (Macmillan and Co.; 15s.)

GEAR FOR SAVING AIRMEN'S LIVES AT SEA: FLOTATION DEVICES WHICH INCLUDE A SELF-INFLATABLE DINGHY.



A KINEMATOGRAPH RECORD OF WHAT HAPPENED WHEN AN EXPERIMENTALLY "DITCHED" AEROPLANE WAS PREVENTED FROM SINKING THANKS TO A YOUNGMAN SELF-INFLATING DINGHY WHICH AUTOMATICALLY OPENED ITS COVERING LID (MIDWAY BETWEEN THE WINGS), DROPPED INTO THE WATER, AND, BY ITS BUOYANCY, HELPED TO SUPPORT THE SINKING MACHINE. (THE PHOTOGRAPHS SHOULD BE "READ" FROM LEFT TO RIGHT.)

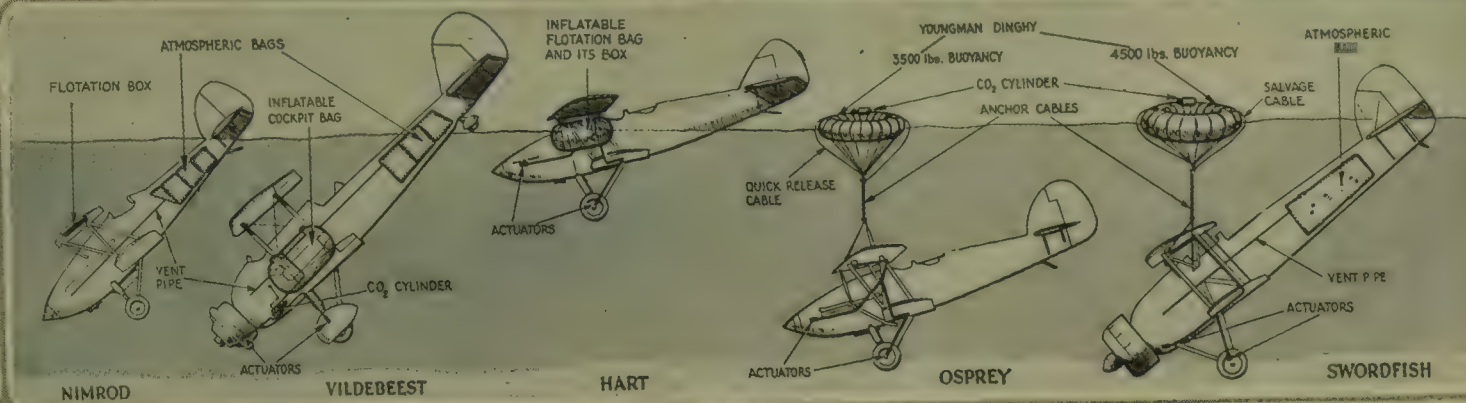


THE SPECIAL STORAGE COMPARTMENT FOR A YOUNGMAN DINGHY AND ITS CABLES, AS FITTED TO THE TOP STARBOARD MAIN PLANE OF THE HAWKER OSPREY AEROPLANE.



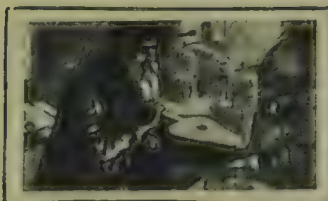
DETAILS OF THE YOUNGMAN DINGHY (OF RUBBERISED FABRIC) AS FITTED TO THE FAIREY SWORDFISH TORPEDO-SPOTTER RECONNAISSANCE AEROPLANE.

A SERIES OF SKETCHES TO ILLUSTRATE THE FLOTATION ANGLES OF CERTAIN TYPES OF R.A.F. AEROPLANES WHEN FITTED WITH VARIOUS TYPES OF FLOTATION GEAR—SUCH AS ATMOSPHERIC BAGS OR THE YOUNGMAN DINGHY.



When it was feared that Sir Charles Kingsford-Smith and Mr. J. T. Pethyridge had fallen into the sea while flying to Australia, the hope was expressed that the airmen might be rescued, as their machine was so constructed that it would float for at least two days. Particular interest attaches, therefore, to these illustrations, which show the latest devices intended to save—with the aid of atmospheric bags, inflatable bags, or the Youngman dinghy—the lives of aviators who accidentally fall into the sea or any other expanse of water. Atmospheric bags are those in which air is stored at atmospheric pressure. One or more bags may be laced within the fuselage. Inflatable bags may be filled, in emergency, with carbon-dioxide gas released from its cylinder by automatic or manual operation. The Youngman dinghy is shaped

like a circular tube of large diameter, with a "floor" in the centre. It has life-lines, cable attachments, and other fittings for use in emergency. The dinghy is stowed in a special compartment within the top main plane, together with a cylinder of carbon-dioxide gas and cables which link it to the aeroplane. The dinghy may be inflated manually or by "actuators," which, when the aeroplane is slightly submerged, cause the gas to escape from the cylinder into the dinghy, which, as it inflates, bursts open the lid of its compartment and comes to the surface taking the machine's weight. The crew clamber into the dinghy and, if a ship is near, hook a cable to the ship's derrick, and then operate a release-cable allowing the dinghy to drift, to enable the airmen and the aeroplane to be saved separately.



THE WORLD OF SCIENCE.



CAN SWIFTS RISE FROM THE GROUND?

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

DURING the last few weeks a long newspaper correspondence has been going on as to whether a swift, having alighted on the ground, is ever able, without some sort of assistance, to rise again into the air, owing to the shortness of its legs. This controversy has now attained to an almost hoary antiquity. Time and again it has been fanned into flame, and always, as on the present occasion, contradictory and not seldom fanciful statements have been made, founded on inferences based on faulty observations.

As a matter of fact, a swift, when in normal health, can take flight again from the ground, as do other birds. That much has been attested by experienced ornithologists many times. Those which have undoubtedly been unable to do so are probably birds weakened by the attacks of the large blood-sucking fly *Craterina pallida*, which infests the nests of this bird, often in large numbers. The ordinary layman has no knowledge of the existence of this parasite, but victims of their attacks have been found and recorded by ornithologists, who, on picking up one of these unfortunates, know what to look for.

The swifts are one of the latest of our summer migrants to return to us, and one of the first to go. And this not

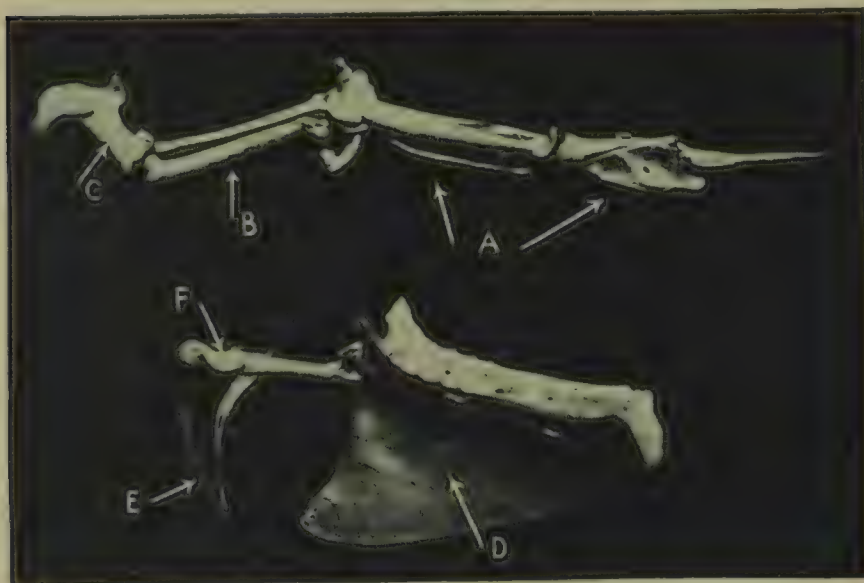
from lack of use, for it takes little part in the capture of prey. Then turn to the feet. These, as in all birds which use their feet for perching only, have been reduced to quite insignificant proportions. But in the swift these feet have assumed a form found in no other birds, for all the toes, armed with strong claws, are turned forward, to form what is known as a "pamprodactylus" foot; the tip of the tail being used, on occasion, to press against the solid masonry when about, for example, to enter the crevice leading to the nest.

The general shape of the wings, seen against the sky, even the most incurious are familiar with. But their singularities of structure become

become excessively shortened, so that its length barely exceeds the width of its upper end. The forearm is also conspicuously short. But the hand is excessively long; longer in proportion to the two upper segments of the limb than in any other bird. To this hand are bound the long, narrow, and rigid outer flight-feathers, or primaries.

But the moulding of the wing has been accompanied by no less striking changes in the form of the breast-bone, and the shoulder-girdle which forms the supports for the wings. These changes are most conspicuous in the breast-bone, wherein, as will be seen in Fig. 2, the keel is excessively deep. This keel forms the surface of origin for the enormous breast-muscles, which are inserted, by tendon, into the upper arm-bone. The full force and meaning of the modelling of these parts of the skeleton can scarcely be obtained save by comparison with the same parts in other birds remarkable for the speed and endurance of their flight. Let us take, for example, the frigate-bird and the albatross. In external form these wings have this much in common, in that they are, when extended, long and narrow; or, as they are commonly described, "ribbon-like."

As compared with the wing and shoulder-girdle of the swift, these parts of the skeleton in these two birds are very different. But the differences are seen to be of the highest importance when the mode of life and the uses of the wing in these two types come to be considered. The frigate-bird, haunting the seas of the Tropics, is an incorrigible pirate, spending his time on the watch for gannets fishing for food. No sooner is one seen to make a capture than this highwayman rushes off from his "look-out," and with incredible speed gives chase to the fisherman, who endeavours, but in vain, to escape. At last it disgorges its meal, and before



2. THE WING-BONES (ABOVE) AND THE STERNUM, OR BREAST-BONE, OF THE SWIFT, MODIFIED BY INTENSIVE USE: THE "HAND" (A), WHICH IS FOUR TIMES AS LONG AS THE "UPPER-ARM" BONE, OR HUMERUS (C); AND THE KEEL OF THE STERNUM (D), MORE THAN HALF AS DEEP AS IT IS LONG, TO PROVIDE ATTACHMENT FOR THE PROPORTIONATELY ENORMOUS FLIGHT-MUSCLES.

The "hand" of the swift's wing-bones (A) is four times as long as the "upper-arm" bone (C), while the length of the humerus is only slightly more than its width across its upper end. B marks the "forearm" bone, also short in proportion to the "hand." No other bird has relatively so long a "hand." As regards the keel (D) of the breast-bone, only in the humming-birds (also noted for their powers of sustained flight) is this feature proportionately so deep. E marks the clavicle, or "wish-bone," and F the socket for the wing.

on account of a shortage of food, but owing to an inherited impulse to leave before the chills of early autumn overtake them. Occasionally, however, a sudden, though temporary, onset of cold, wet weather will catch them unawares, even in July. A case was recorded from Deal, some seventy years ago, where, after a mild, wet day, the temperature suddenly fell. It had a rapid effect on the swifts, which began unsteadily fluttering against the walls of houses, and even flying into open windows. They dropped down into the streets, and were killed in numbers by boys, who supposed them to be bats! They clung together in clusters for warmth, but every now and then some of those on the outside dropped down, benumbed by the cold. Thus it may be that some cases of swifts unable to rise from the ground may have been birds thus benumbed.

That the swift finds life a joyous experience seems to be shown by the way in which small parties tear along the village street screaming at the top of their voices, like children at play, during summer evenings. And their powers of flight are marvellous. These have been commented on since the days of Gilbert White. And it has been suggested that they even sleep on the wing. Yet, in spite of all that has been written about them, there still exists no more than a hazy notion as to their natural relationship.

Most people regard them as members of the "swallow tribe," which is far indeed from the case. For their nearest allies are the humming-birds, which also are birds of phenomenal powers of flight. This misunderstanding is due to a lack of interest in all but the external characters of birds, and even these are by no means fully grasped. Yet of our native birds, the swifts hold, perhaps, the foremost place; for as an example of the way in which birds are moulded by their mode of life, no better illustration can be found. The great mouth and the tiny beak, recalling those of its distant relative, the nightjar, and of the swallow tribe, are the inherited effects of capturing insects in mid-air. The beak is reduced to the smallest possible size



1. THE SWIFT: A DRAWING OF THE BIRD AT ITS NESTING LEDGE; SHOWING THE TAPERING WINGS AND THE "PAMPRODACTYLUS" FOOT, WHICH HAS ALL ITS TOES TURNED FORWARD, AND, IN CONJUNCTION WITH THE TIP OF THE TAIL, IS USED TO SUPPORT THE BIRD ON WALL-FACES.

Reproduced from "The Birds of the British Isles"; by Courtesy of the Publishers, Messrs. Frederick Warne and Co.



3. THE WING-BONES OF ANOTHER BIRD REMARKABLE FOR ITS POWERS OF RAPID FLIGHT: THE "HAND" OF THE FRIGATE-BIRD (A), NEARLY AS LONG AS THE HUMERUS (B)—THOUGH NOT DEVELOPED TO SUCH AN EXAGGERATED DEGREE AS IN THE SWIFT.

it can reach the sea is promptly seized and swallowed.

Here again, the feet, being used only for perching, are ridiculously small. When we turn to the sternum and shoulder-girdle, we find some very remarkable features (Fig. 4). For the furculum, or "wish-bone," is fused, or welded, completely with the shoulder-girdle of each side at the one end, and with the end of the keel of the breast-bone at the other. The keel of the breast-bone, it will be noticed, is both short and deep. These singular modifications are doubtless the outcome of the rapid twists and turns in mid-air made by the bird on its hunting forays.

Finally in regard to the albatross, the bird so famous for his wonderful feats in mid-air, since he is able to travel long distances over the water without a single perceptible movement of the exceedingly long and narrow wings. But, save that the keel of the breast-bone is deep, and the "coracoid," or projecting beam from the front end of the breast-bone, is markedly short and unusually wide at the base, the skeleton of the albatross is less modified than in either the swift or the frigate-bird. Those who are interested in flight will find here material well worth careful study.



4. ANOTHER CASE OF A FAST-FLYING BIRD WITH A SHORT BREAST-BONE HAVING A DEEP KEEL: THE SKELETON OF THE FOREPART OF THE TRUNK OF THE FRIGATE-BIRD (SHOWING THIS FEATURE AT A), WHICH OBTAINS ITS FOOD BY CHASING GANNETS IN MID-AIR AND FORCING THESE FISHERMEN TO DISGORGE THEIR CATCHES.

apparent only when their supporting skeleton comes to be examined. And here again we have witness of the moulding effects of intensive use. For the upper-arm bone, or humerus, recalls that of the mole, in that the shaft has



CHRISTMAS AT SEA: TEA-TIME IN A PLEASURE LINER CRUISING IN SUNNY WATERS.

PHOTOGRAPH BY F. S. LINCOLN, NEW YORK.

ELECTRICITY—ONE OF THE MOST STUPENDOUS DISCOVERIES.

III.—MOTORS AND DYNAMOS.

By PROFESSOR W. L. BRAGG, O.B.E., M.A. Sc.D., F.R.S., Longworthy
Professor of Physics in the Victoria University of Manchester.

(See Illustrations on the Opposite Page.)

Here follows the third in Professor Bragg's series of six articles based on his lectures on electricity delivered at the Royal Institution. The first two appeared, respectively, in our issues for December 14 and 21. The others will be given in later numbers. They have all been illustrated by drawings specially made, under the author's supervision, by Mr. G. H. Davis.

THE first two articles of this series illustrated the behaviour of electrical charges and electrical currents, and it was seen that the electrical current in a conducting wire is a movement of small particles carrying electric charges, the *electrons*, along the wire. These electrons can be made to flow continuously along the wire by means of the arrangement called a "battery," in which one set of metal plates is drained of electrons which all travel towards the other set.

Although the electrical currents derived from batteries are used for many purposes, because a battery is convenient and simple, in actual fact large currents required for light, heat, and power are produced in another way. A "dynamo" is a machine which acts like a pump, making electrons run around a metallic circuit. It has to be driven by some source of power, such as a steam-engine or water-driven turbine. Dynamos in the large power-stations send the electrical current out by big transmission cables, through smaller distribution lines, and finally through a network of wires in houses or factories, to return along a similar route to complete the circuit. We may compare a dynamo to the heart driving the blood through arteries and smaller blood-vessels in the body, to return through the veins.

The power put into the dynamo at the central station can be used to run motors at the other end of the lines, so that electricity gives us a very efficient way of conveying power from one place to another. In this article we will illustrate the way in which dynamos and motors work.

The working of a motor depends upon the creation of magnets by the electrical current. When a current flows along a wire it creates what is called a "magnetic field" in the neighbourhood of the wire. A compass needle tends to set itself at right angles to the wire, just as it tends to set north and south in the earth's magnetic field. In the first illustration, a powerful electric current is passing along the wire in this direction shown by the arrow, and the magnet sets itself with its north pole towards the experimenter. If the wire is bent into a loop around the magnet as shown, the current in each part of the loop acts on the magnet in the same direction and the effect is increased. We can obviously increase the force still more if we bend the wire into a spiral with many loops and send the current along the spiral. The third illustration shows such a coil of wire wound around a cylinder. It is supported some distance above the floor, and an iron pipe about three feet long rests on the floor with its top just inside the coil. When a strong current is switched on, the iron pipe is sucked up into the coil by the magnetic field in a very spectacular way and remains poised inside the coil. The iron pipe itself becomes a very strong magnet while the current is running. If a piece of steel is placed inside, it remains a magnet after the current is switched off, and permanent magnets and compass needles are made in this way.

When a magnet is suspended so that it can turn round, one end of it points to the north and the other towards the south, because the earth itself has a weak magnetic field in a north-south direction. We call the end of the magnet which points north its *north pole* and the other end its *south pole*. The north pole of one magnet attracts the south pole of another, but north repels north and south repels south. If the current in an electro-magnet is reversed, its former north pole becomes the south pole and *vice versa*.

Attraction and repulsion are shown in a rather striking way by the coil and floating battery of the next illustration. A strong electro-magnet is placed so that its pole overhangs a basin containing water with a little acid in it. A wooden disc floats in the water, with copper and zinc plates below and a coil of wire above. The plates form a cell in the acidulated water, and a current is driven round the coil, creating a magnetic field. The attraction between magnet and coil causes the latter to drift across the basin and thread itself on to the magnet. If the current in the big magnet is reversed, the coil majestically drifts away, turns round so as to present its other side to the big magnet, and drifts back so as to encircle it again. This arrangement is so sensitive that we found to our surprise that it was not necessary

continue to spin round. A simple motor like this runs in a jerky way, because the pull is greatest when the poles are near those of the field magnet. Actual motors have many sets of poles and a more complicated commutator. They run more smoothly, just as an eight-cylinder motor-car runs so much better than the one-cylinder cars of pioneer days.

The dynamo works by means of an effect which was discovered by Faraday just over one hundred years ago. His discovery is the basis of the vast electrical developments of to-day. He found how to cause a current in a closed loop of wire without any battery to keep it running. The illustration shows one of Faraday's original experiments. A coil of wire is wrapped round a piece of iron, and connected to a galvanometer or instrument for registering an electric current. The coil is held so that it is in the direction of the earth's magnetic field. If it is reversed end for end, the needle of the galvanometer is deflected and indicates a momentary current. Every time the coil is turned, a pulse of current flows in the circuit. If now we go back to the arrangement already described as a motor, we shall see that it can also be used as a dynamo to make a current. Each time the armature makes a half-turn, a quite powerful

current is "induced" in it, because it is turning over in the strong field made by the field magnet. The commutator sees to it that all these pulses of current run in the same direction. By putting a belt-drive on to the armature and turning it by hand, enough current is produced to light up the lamp shown in the picture. We have turned the mechanical power of the belt-drive into electrical power represented by the current. This is the principle of the dynamo.

Yet another illustration shows how useful and flexible an electric motor is. To take an analogy, it is as if the engine of a motor-car, when confronted with

extra work required to drive the car up a hill, automatically developed more power without its being necessary to depress the accelerator-pedal. If we apply the full voltage of the mains to a motor which is at rest, it takes a very large current while it is starting up. When at full speed and running "light" (*i.e.*, with no work to do), the current drops to a very small amount. Immediately we give the motor a piece of work to accomplish, such as lifting up the weight by means of the crane, the current increases and provides the power required.

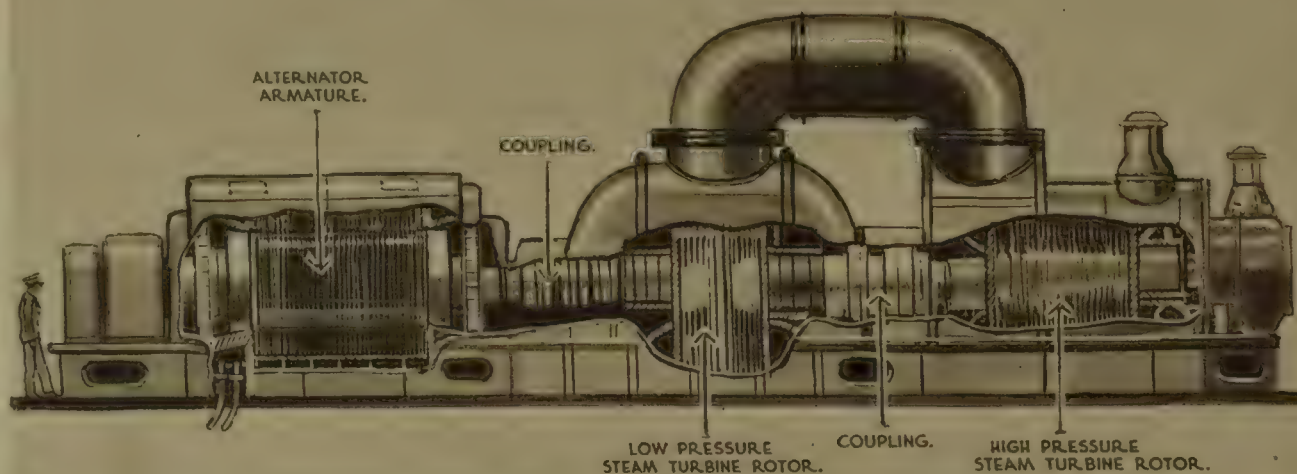
It works in this way because a motor and dynamo are really the same thing, as we have seen. When the motor speeds up, it begins to act as a dynamo and tries to drive a current in the reverse direction to that supplied by the mains. If it has no work to do, it goes so fast that it almost stops any current running through itself, just a little being required to overcome friction. Directly it has to work the crane, it is slowed down somewhat and is no longer able to oppose the mains, so that sufficient current is allowed to flow in order to wind up the weight. Modern motors and dynamos are extremely efficient, practically all the power put in at one end being reversed at the other.



THE EARLY DAYS OF ELECTRICITY IN ENGLAND.

THE MODERN DEVELOPMENT OF THE DYNAMO.

ONE OF THE GIGANTIC 33,400 KILOWATT TURBO-ALTERNATORS OF THE FRENCH LINER "NORMANDIE".



THE DYNAMO IN ITS MOST MODERN FORM: A HUGE 33,400-KILOWATT TURBO-ALTERNATOR FOR A LINER.

The steam from the ship's boilers drives, firstly, high-pressure and then low-pressure turbines. These are coupled to the alternator, rotating the armature and producing the electricity to drive four electric motors which rotate the vessel's four propellers.

Drawn by G. H. Davis from Material Supplied by Professor W. L. Bragg.

to put acid in the water, London tap-water being sufficiently impure to create the current. Very powerful magnets can be produced by means of the electric current. That shown in the illustration is small enough to be put in one's pocket, yet is capable of lifting up a 56-lb. weight.

If we remember that an electrical current flowing in a coil of wire around a mass of iron turns it into a magnet, and that the poles of the magnet are reversed when the current is reversed, we can see how an electric motor works. The illustration shows a simple electric motor of a very impractical and inefficient type, but which was specially made to show the principle. The fixed magnet with its opposite north and south poles is called the "field magnet." The rotating magnet is the "armature." When a current flows through the coils of both, the rotating magnet is pulled round by the attraction between north and south poles. Now the current is fed into the armature by a "commutator," which is so arranged that, when the armature comes into line with the poles of the field magnet, the current in it is reversed. Its poles, which were previously attracted, are now repelled, and it continues turning round to the opposite position, where again the current is reversed. The diagram enables these changes to be followed, and it will be seen that the armature will

ELECTRIC POWER TRANSMISSION: HOW DYNAMOS AND MOTORS WORK.

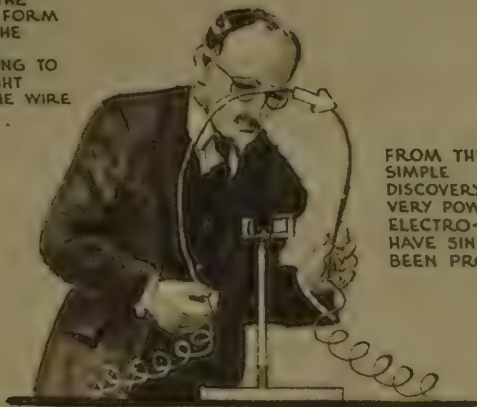
DRAWN BY G. H. DAVIS, FROM MATERIAL SUPPLIED BY PROFESSOR W. L. BRAGG, F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)

THE MAGNETIC FIELD PRODUCED BY A CURRENT, THUS LEADING TO THE INVENTION OF THE ELECTRO-MAGNET.

THIS EXPERIMENT SHOWS THAT CURRENT FLOWING THROUGH A WIRE EXERTS A FORCE ON A MAGNET & CAUSES IT TO ROTATE.



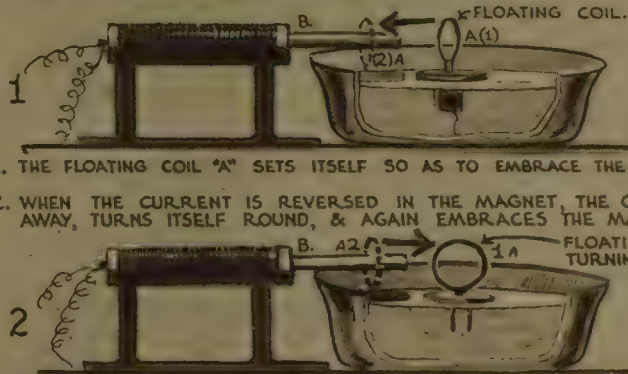
BY BENDING THE WIRE IN THE FORM OF A LOOP, THE FORCE ON THE MAGNET TENDING TO SET IT AT RIGHT ANGLES TO THE WIRE IS INCREASED.



FROM THIS SIMPLE DISCOVERY VERY POWERFUL ELECTRO-MAGNETS HAVE SINCE BEEN PRODUCED.

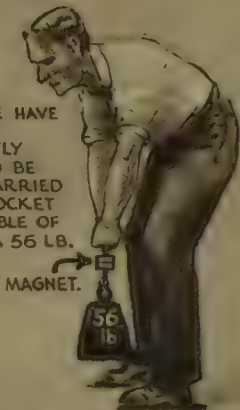
HOW THE ELECTRIC MOTOR WAS MADE POSSIBLE. THE CREATION OF MAGNETIC FIELDS BY ELECTRIC CURRENT.

FORCES BETWEEN THE MAGNETIC FIELD OF A COIL & A FIXED MAGNET.



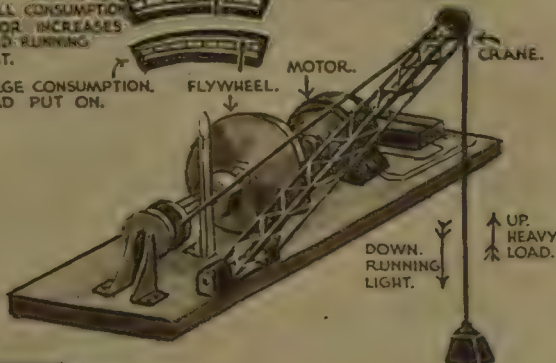
1. THE FLOATING COIL "A" SETS ITSELF SO AS TO EMBRACE THE MAGNET "B".
2. WHEN THE CURRENT IS REVERSED IN THE MAGNET, THE COIL FLOATS AWAY, TURNS ITSELF ROUND, & AGAIN EMBRACES THE MAGNET.

TODAY WE HAVE MAGNETS SUFFICIENTLY SMALL TO BE EASILY CARRIED IN THE POCKET YET CAPABLE OF LIFTING A 56 LB. WEIGHT.



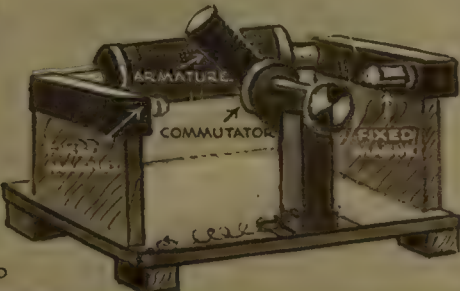
THE ELECTRIC MOTOR IS EXCELLENT FOR HANDLING LOADS, BECAUSE WHEN RUNNING LIGHT THE MOTOR HAS A SIMILAR ACTION TO THAT OF A DYNAMO, BY PRODUCING A VOLTAGE IN THE REVERSE DIRECTION WHICH CUTS DOWN THE CURRENT CONSUMPTION. WHEN CARRYING A HEAVY LOAD IT IS SLOWED DOWN & THUS OPPOSES THE APPLIED VOLTAGE & SO DRAWS MORE CURRENT TO DO ITS WORK.

LARGE CONSUMPTION. MOTOR STARTING.
SMALL CONSUMPTION. MOTOR INCREASES SPEED RUNNING LIGHT.
LARGE CONSUMPTION. LOAD PUT ON.

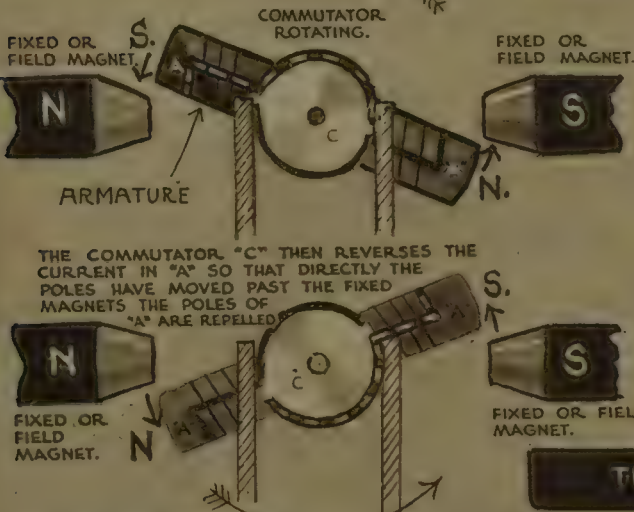


THE COMING OF THE ELECTRIC MOTOR.

HERE IS ILLUSTRATED A SIMPLE ELECTRIC MOTOR DEMONSTRATING THIS PRINCIPLE OF ALTERNATE ATTRACTION & REPULSION OF THE ARMATURE, CAUSING IT TO GO ON SPINNING ROUND.

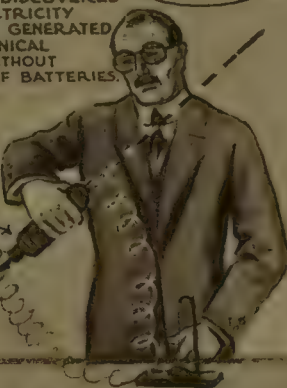


THE BIRTH OF THE DYNAMO.



THE COMMUTATOR "C" THEN REVERSES THE CURRENT IN "A" SO THAT DIRECTLY THE POLES HAVE MOVED PAST THE FIXED MAGNETS THE POLES OF "A" ARE REPELLED.

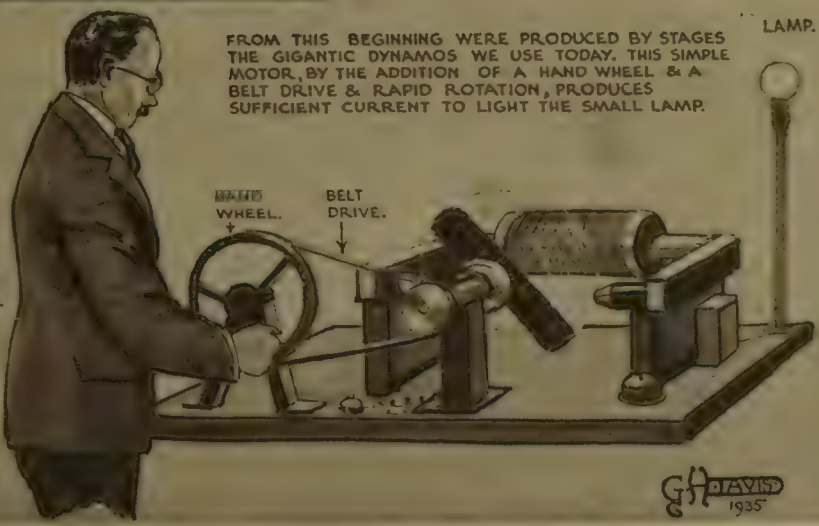
FARADAY DISCOVERED THAT ELECTRICITY COULD BE GENERATED BY MECHANICAL MEANS WITHOUT THE USE OF BATTERIES.



- (2) THEN, BY TURNING IT WITH HIS WRIST SO THAT THE LINES OF FORCE CUT IT IN THE OPPOSITE DIRECTION, FARADAY DISCOVERED THAT A MOMENTARY CURRENT COULD BE INDUCED WHICH COULD BE REGISTERED IN HIS GALVANOMETER.



FROM THIS BEGINNING WERE PRODUCED BY STAGES THE GIGANTIC DYNAMOS WE USE TODAY. THIS SIMPLE MOTOR, BY THE ADDITION OF A HAND WHEEL & A BELT DRIVE & RAPID ROTATION, PRODUCES SUFFICIENT CURRENT TO LIGHT THE SMALL LAMP.



III.—MOTORS AND DYNAMOS: PROFESSOR W. L. BRAGG'S EXPERIMENTS AT HIS THIRD LECTURE.

In the above drawings our artist has illustrated the experiments described on the opposite page by Professor W. L. Bragg, who performed them during a lecture at the Royal Institution, on which his present article is based. As mentioned in our introductory note, it is the third in a series of six articles representing a corresponding number of lectures, on the general subject of electricity. The first of the series, entitled "What is Electricity?" appeared in our issue of December 14, and the second—"How Electricity Travels"—in that of December 21. In a prefatory note on the lecture dealing with electric motors and dynamos, which formed the basis of this third article here published, it was stated: "A dynamo is a machine for producing an electrical current by setting the electrons in motion.

The dynamo must be driven by steam or water power. A motor is a machine which gives out power when the electrical current passes through it. In this lecture we shall do a number of experiments which explain how motors and dynamos work, and which show why the electrical current is so convenient a way of sending power from one place to another." Describing the function of a dynamo, which acts as a pump to drive electrons round a metallic circuit, Professor Bragg aptly compares it to that of the heart in the circulation of the blood. The remaining three articles of this series, to appear in later issues, will be entitled respectively (4) "Our Electrical Supply"; (5) "Telegraphs and Telephones"; and (6) "Oscillating Electrical Circuits."

THE MYSTERIOUS CULTURE OF DONG-SON.

PIONEER ARCHÆOLOGICAL DISCOVERIES IN INDO-CHINA:
IMPORTANT RESULTS OF RESEARCHES IN ANNAM CONDUCTED
FOR THE FRENCH SCHOOL OF THE FAR EAST.

By PROFESSOR O. JANSE, Leader of the Expedition to Northern Annam
and Tonkin. (See Illustrations on the next Three Pages.)

In sending us the very interesting photographs reproduced on this page and the three succeeding it, Professor Janse points out that they all relate to the archaeological excavations which he has lately carried out, under the auspices of the French School of the Far East, at Dong-son, in the province of Thanh-hoa, northern Annam. Here follows his account of the important discoveries which he has made there.

AS I mentioned in my article published in *The Illustrated London News* of July 13 last, near the village of Dong-son lies the site of a settlement and of "Indonesian" burials of the Han period, as well as some Chinese tombs ranging in date from the Han to the Sung dynasties. Since in that article I illustrated only one object emanating from Dong-son (the Indonesian drum on page 52—top left photograph), I have thought that it might perhaps interest your readers to see reproductions of some typical objects from that locality, which is so little known but so important from an archaeological point of view.

The Indonesian settlement and burials yielded, besides some objects of Chinese manufacture (e.g., the coins in Fig. 14 and the vase in Fig. 9), very numerous products of local industry—drums, vases, arms, bronze ornaments, pottery, and so on—of which a number of examples are here illustrated. Several of these objects are of very small dimensions, and certainly never served the purposes of daily life. The funerary furniture in the Indonesian tombs at Dong-son generally consists of some batches of weapons (Fig. 19), some discoid rings of jade, beads, one or more bronze bowls or vases, and pottery. Except the funerary furniture, there is nothing, either below or above the surface of the ground, to indicate the exact

disposition of the burials. When there are several of them placed close to one another, it is sometimes difficult to determine whether the funerary deposits belong to one or several tombs, especially as the skeletons for the most part have been completely swallowed up by the earth.

Among the burials there are some of particular interest.

I refer here only to that type which we have designated as "Indonesian" burial No. 1 (Fig. 3), containing, among other things, two analogous series of bronze objects superimposed and arranged in a straight line. In this photograph (Fig. 3) we see *in situ* most of the objects forming the upper series

(a *situla*, a bowl, two basins, several spear-heads, and a large drum (Fig. 7), all of bronze; next, an iron knife, several jade rings, with beads of glass paste, of various stones, and of gold, while around these pieces was disposed pottery). The lower series likewise comprised a *situla* (Figs. 8 and 11) containing a spear-head, a drum (illustrated, as mentioned above, in our issue of July 13 last), a cylindrical vase (Fig. 9), jade rings (Fig. 10), beads (Fig. 15), and so on.

As has been shown by Monsieur V. Goloubew, a member of the French School of the Far East, in his remarkable work, "The Bronze Age in Tonkin and Northern Annam" (Bulletin of the French School, Vol. 29, 1929), the craftsmanship of Dong-son affords evidence of affinity with that of several peoples of the Dutch East Indies, and with that of the Muongs at the present day inhabiting districts of upper Annam and Tonkin. Possibly we shall find points of contact also with the Laos and tribes still further west.

M. Goloubew, whose works on the archaeology of Indo-China are of world-wide repute, has been kind enough to hold out hopes that he will shortly make a close study of the "Indonesian" collections resulting from my excavations at Dong-son.

Besides the Indonesian burials, I was fortunate enough to discover, on the site of the Dong-son settlement or in its immediate neighbourhood, several burials of the T'ang period and one of the Sung. So far as concerns the construction of these tombs, I may refer readers to my article on page 50 of *The Illustrated London News* of July 13. Now I content myself with

pointing out certain objects which are characteristic of T'ang funerary furniture. In general, the burials contain a few vases in the form of a shallow fruit-dish, and some bowls (Fig. 22), e.g., a double-coned *fusaïole* entirely of terra-cotta. We found also some exceptional objects, such as an iron sword and a gold hair-pin.

Outside the tombs, immediately in front of one of its short sides, there are usually found two or three jars of the type shown in Figs. 20 and 22, too large to be placed in the structure itself. Once we found, just in front of one of these tombs, coins of the T'ang period.

Despite their poverty, these burials are of considerable interest, especially from a documentary point of view. So far as I know, this is the first time that T'ang burials have been subjected to systematic excavation.



FIG. 1. THE VILLAGE OF DONG-SON, IN THE THANH-HOA PROVINCE OF NORTHERN ANNAM: A GENERAL VIEW. In the centre background is the River Song-ma; on the right are the hills behind which lies the site of the Indonesian settlement. Behind the hills on the left are Chinese brick tombs of the Han and the Six Dynasties periods.



FIG. 2. THE SCENE OF PROFESSOR JANSE'S DISCOVERIES HERE DESCRIBED AND ILLUSTRATED: THE SITE OF THE INDOONESIAN SETTLEMENT NEAR DONG-SON, IN THE FIELDS IN THE MIDDLE AND ON THE RIGHT, WITH THE RIVER SONG-MA BEYOND.



FIG. 3. THE FUNERARY FURNITURE OF AN INDOONESIAN BURIAL OF THE HAN PERIOD: OBJECTS *IN SITU* IN GRAVE NO. 1, WHERE MANY OF THOSE ILLUSTRATED WERE FOUND. In the left-hand photograph of the two immediately above, the large rectangular object near the centre foreground is a bronze drum. Next to it (to right) is a bronze basin with two jade rings. To the right again are a bronze spear-head (upper object) and an iron knife (lower). In the upper right corner are a *situla* and a bowl, both of bronze. The other objects are pieces of pottery. There



FIG. 4. TWO TOMBS OF THE T'ANG PERIOD FOUND ON THE DONG-SON SITE: EXAMPLES OF A TYPE BELIEVED TO HAVE NEVER BEEN SYSTEMATICALLY EXCAVATED BEFORE. were also found in this grave rings of rock-crystal and beads of glass paste, rock-crystal, and gold. A diagram showing the design of a T'ang tomb of the type seen above was given in our issue of July 13 last as one in a series of four types of different date, illustrating developments of Chinese tomb-construction in Indo-China from the Han to the Sung period.

LITTLE-KNOWN INDONESIAN ART OF NORTHERN ANNAM: BRONZES AND JADE FOUND AT DONG-SON, ALL IN ONE GRAVE.



FIG. 5. A VASE FROM THE INDONESIAN BURIAL NO. I AT DONG-SON: A VESSEL COVERED WITH GREENISH GLAZE, AND PERFORATED THROUGH THE BASE FOR A CARRYING CORD, TO RUN ALSO THROUGH THE TWO PERFORATED SIDE PROJECTIONS.



FIG. 6. A BRONZE BOWL DECORATED WITH HORIZONTAL FLUTINGS: A VESSEL FOUND IN THE INDONESIAN BURIAL NO. I.



FIG. 7. ONE OF THE BRONZE DRUMS FROM THE INDONESIAN BURIAL NO. I: AN OBJECT WHICH HAD PROBABLY BEEN BROKEN INTENTIONALLY BEFORE BEING PLACED IN THE GRAVE. (WITH 20-CENTIMETRE SCALE TO SHOW SIZE.)



FIG. 9. A BRONZE VESSEL OF PRIMITIVE CYLINDRICAL FORM DECORATED WITH TWO HEADS OF MONSTERS: CHINESE WORK FROM THE INDONESIAN BURIAL NO. I.

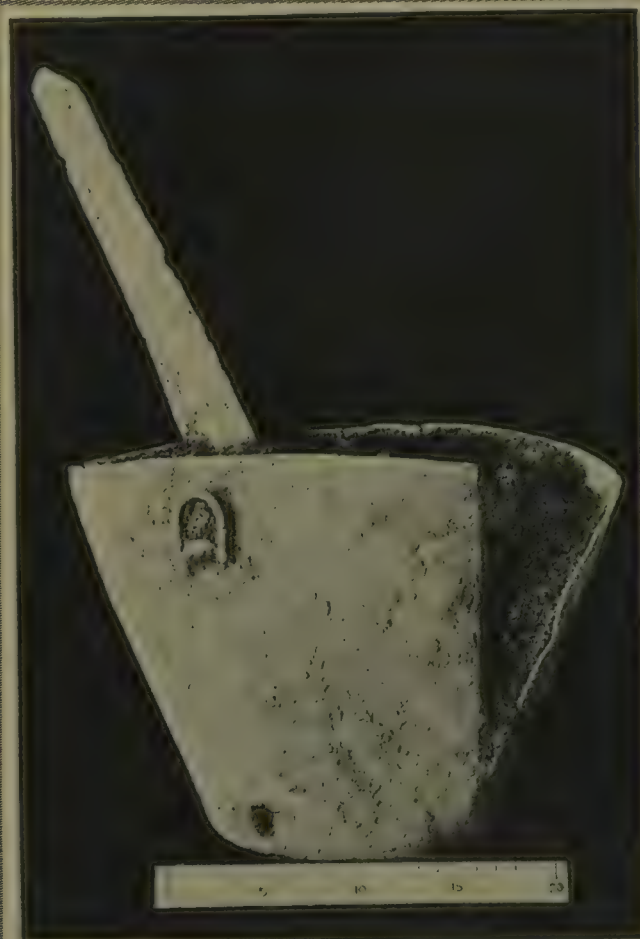


FIG. 8. BEFORE CLEANING: A BRONZE SITULA, APPARENTLY FLATTENED INTENTIONALLY, CONTAINING A LARGE BRONZE SPEAR-HEAD, SLIGHTLY BENT—OBJECTS FROM THE INDONESIAN BURIAL NO. I. (WITH 20-CENTIMETRE SCALE.)

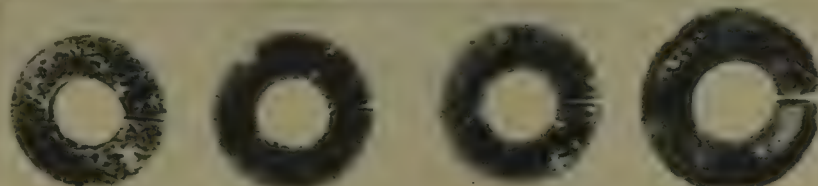


FIG. 10. DISC-SHAPED RINGS OF JADE FOUND IN THE INDONESIAN BURIAL NO. I, EXAMPLES OF WHICH ARE SHOWN *IN SITU* IN THAT GRAVE IN FIG. 3 ON THE OPPOSITE PAGE.



FIG. 11. AFTER CLEANING: THE SAME BRONZE SITULA AS SHOWN IN FIG. 8, HERE SEEN FROM THE OTHER SIDE AND SHOWING THE DELICATE DESIGNS OF ITS DECORATION.

The above photographs illustrate the discoveries made at Dong-son, in northern Annam, by an Expedition from the French School of the Far East, as described by its leader, Professor Janse, in his article on the opposite page. We have numbered the illustrations in order that those to which he specifically refers may be more readily identified in connection with his allusions. Regarding Fig. 5 he says in a note: "The base is perforated horizontally, and a cord by which

the vase was carried must have been threaded through this hole and through those in the two side-handles." In another note, relating to Fig. 7 he writes: "The circular disc of this bronze drum is decorated in the same style as that reproduced in 'The Illustrated London News' of July 13 last, in the upper left-hand corner of page 52." The *situla* shown in Figs. 8 and 11 is illustrated in those photographs as it appeared before and after it was cleaned.

ANCIENT CRAFTSMANSHIP FROM ANNAM: ART OBJECTS; WEAPONS; COINS.

PHOTOGRAPHS BY THE FRENCH SCHOOL OF THE FAR EAST EXPEDITION. (SEE ARTICLE ON PAGE 1172.)



FIG. 12. FROM AN INDO-CHINESE BURIAL AT DONG-SON, NORTHERN ANNAM: A PILLAR-SHAPED BRONZE VESSEL DECORATED IN CONCENTRIC ZONES OF PARALLEL LINES.



FIG. 13. A BRONZE LADLE, OR DIPPER, FOUND IN THE SAME GRAVE AS THE VESSEL SHOWN IN THE ADJOINING PHOTOGRAPH (TO THE LEFT).



FIG. 14. MONEY USED IN ANCIENT INDO-CHINA: A BLOCK OF BRONZE COINS (*SAPÈQUES*) OF THE WU-CHU TYPE FOUND AT DONG-SON.

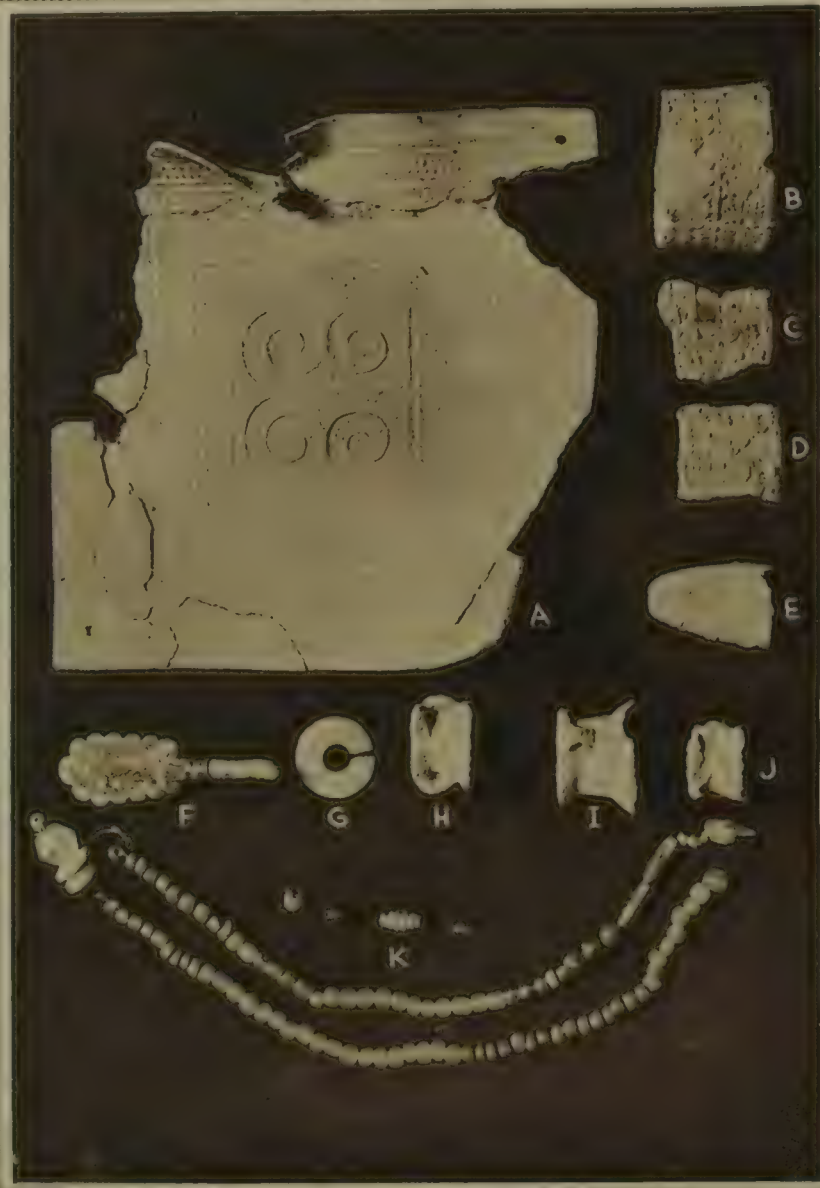


FIG. 15. MISCELLANEOUS INDO-CHINESE OBJECTS FROM DONG-SON: (A) A BRONZE PLAQUE; (B, C, AND D) A BRACELET AND FRAGMENTS OF TWO OTHER BRACELETS; (E) A SMALL BELL; (F) A BRONZE CLASP; (G) A JADE RING; (H, I, AND J) THREE MINIATURE BRONZE DRUMS; (K) BEADS OF ROCK-CRYSTAL, GLASS PASTE, AND OTHER SUBSTANCES. (HALF ACTUAL SIZE.)



FIG. 16. A BRONZE CEREMONIAL AXE, DECORATED WITH A STYLISED BOAT: TWO ASPECTS OF AN OBJECT FOUND IN AN INDO-CHINESE GRAVE.

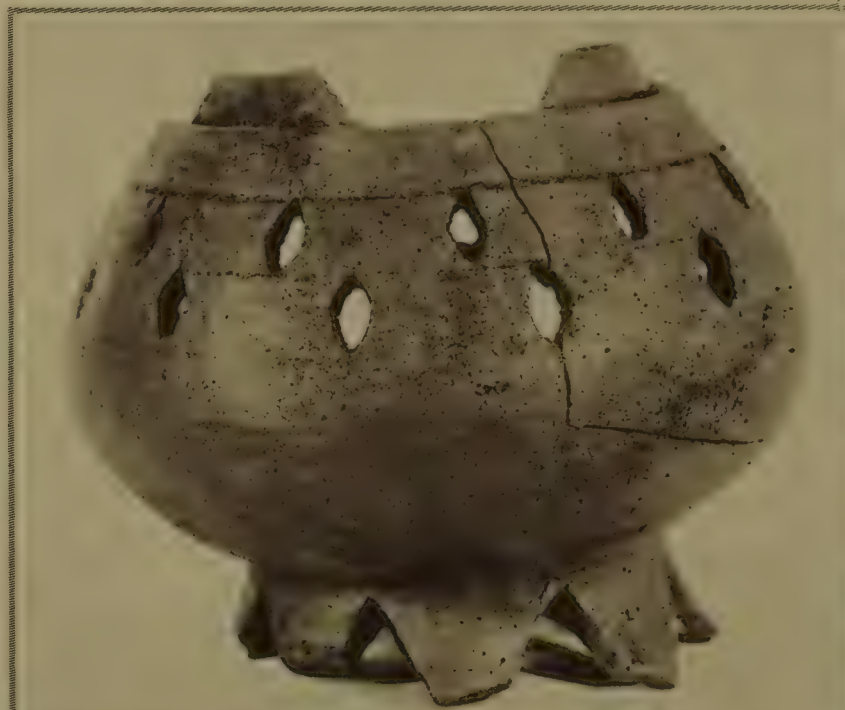


FIG. 17. A PERFUME-BURNER IN REDDISH TERRA-COTTA, DATING FROM THE HAN PERIOD (ABOUT THE TWO CENTURIES BEFORE AND THE TWO FOLLOWING THE BIRTH OF CHRIST): AN INTERESTING DISCOVERY AT DONG-SON.

Here we illustrate further examples of ancient Indo-Chinese art, discovered at Dong-son, in northern Annam, by the French School of the Far East Expedition under the leadership of Professor O. Janse, who describes the results of his recent excavations on this site in the article given on page 1172. The illustrations are numbered for convenience of reference to any passages in the article relating to the particular objects shown in the photographs. Particularly interesting is the group of ancient coins, apparently agglutinated into a solid block through

long burial in the soil, shown in Fig. 14. Professor Janse applies to these coins the term *sapèque*, which, according to Larousse, means cash of a small denomination used in China and India. In a note on Fig. 16, showing two aspects of a ceremonial bronze axe, he writes: "Each of its two faces is decorated with a stylised boat and an indeterminate design. To one side has adhered, by agglutination, a little group of other weapons. This axe was found in one of the Indonesian burials."

THE DISCOVERIES AT DONG-SON IN NORTHERN ANNAM: INDO-CHINESE ART OF VARIOUS DATES, INCLUDING THE HAN, T'ANG, AND SUNG PERIODS.



FIG. 18. OBJECTS OF NEOLITHIC ASPECT FOUND IN THE HAN STRATUM OF THE DONG-SON SITE: (A AND B) STONE AXES; (C) CONICAL TERRA-COTTA OBJECT OF UNKNOWN CHARACTER; (D) TERRA-COTTA BOWL WITH "PLAITED" SURFACE.



FIG. 20. A LARGE JAR OF GLAZED TERRA-COTTA, WHITEISH IN COLOUR, FOUND PLACED JUST IN FRONT OF A T'ANG TOMB OF THE TYPE SHOWN ON PAGE 1172. (FIG. 4.)



FIG. 21. (LEFT) FROM A CHINESE TOMB NEAR DONG-SON: A BRONZE applique IN THE FORM OF A MONSTER'S HEAD, MUCH DAMAGED. (SIZE OF ORIGINAL 5 1/2 INCHES WIDE.)



FIG. 22. TYPICAL POTTERY FROM T'ANG TOMBS AT DONG-SON: (A AND C) VESSELS OF A KIND ALWAYS FOUND INSIDE; (B) A LARGE JAR OF THE TYPE PLACED OUTSIDE.



FIG. 23. POTTERY OF THE SUNG PERIOD (C. 960 TO 1273 A.D.) FOUND IN THE SAME TOMB AS THE THREE EXAMPLES WHICH ARE ILLUSTRATED IN FIG. 25 (ON THE RIGHT BELOW).



FIG. 19. BRONZE WEAPONS DISCOVERED AT DONG-SON: (1) A VICTIM DAGGER; (2 AND 3) SPEAR-HEADS; (4) A DOUBLE-EDGED AXE OF THE HAN PERIOD (206 B.C. TO 220 A.D.).



FIG. 24. CRUDE TYPES OF POTTERY OF A NEOLITHIC APPEARANCE: BOWLS OF RED CLAY FOUND IN THE STRATUM REPRESENTING THE HAN PERIOD (ABOUT 206 B.C. TO 220 A.D.).

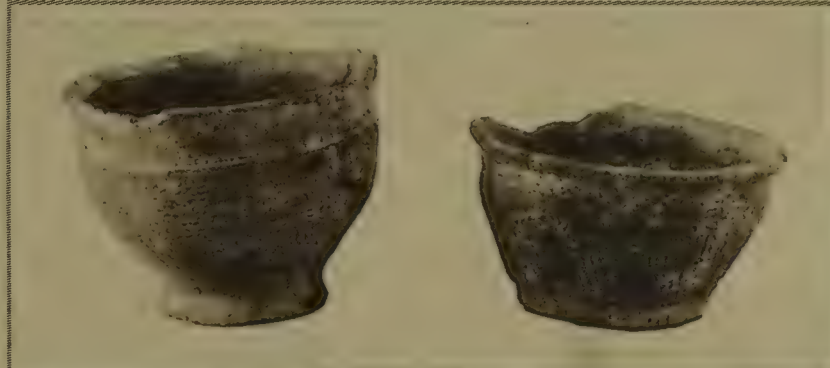


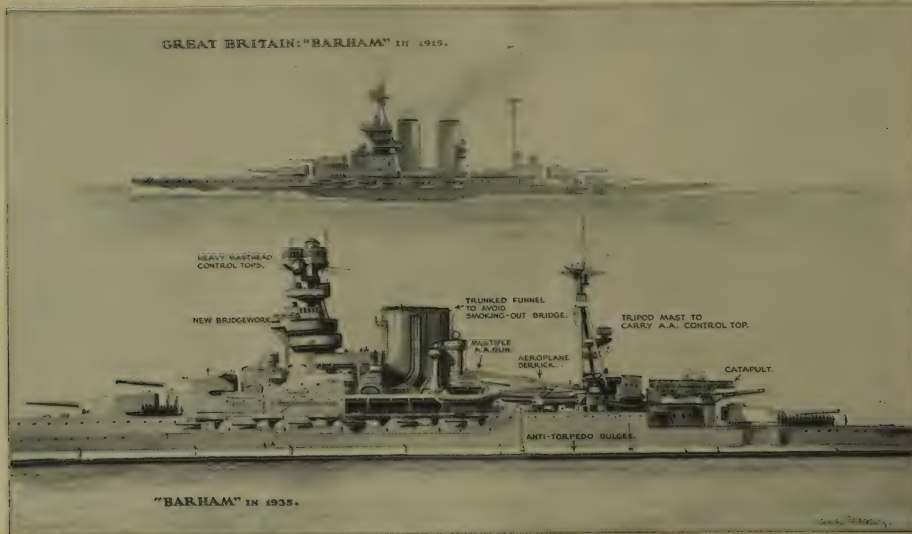
FIG. 25. POTTERY OF THE SUNG PERIOD FOUND AT DONG-SON IN THE SAME TOMB AS THE FOUR EXAMPLES ILLUSTRATED IN THE ADJOINING PHOTOGRAPH TO THE LEFT (FIG. 23).

Like those shown on the two preceding pages, the objects illustrated above are among the discoveries made recently by Professor Janse at Dong-son, in northern Annam, during the excavations conducted there by him for the French School of the Far East. In his article on page 1172 he gives a general account of the work, and makes specific allusion to a few of the many objects illustrated on the four pages devoted to the subject. We have accordingly numbered all the photographs, so that, when a reference occurs in the article, it may be traced to its corresponding illustration. Two tombs of the T'ang period, mentioned under Figs. 20 and 22 above, will be found illustrated on page 1172. A few further details regarding some of the objects shown here may be given from Professor Janse's notes on the photographs. Thus of the bronze applique in the form of

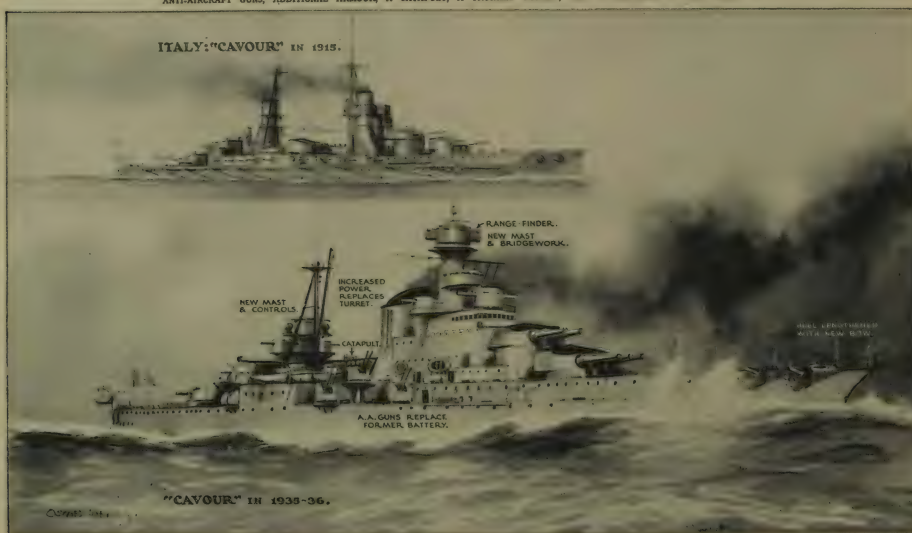
a monster's head (Fig. 21) he writes: "This object came from a large Chinese brick-built tomb near Dong-son. It belongs to the Han period. Unfortunately, it was badly damaged during the process of cleaning." The Han period in China extended approximately over four centuries, two before and two after the birth of Christ. A note on the T'ang pottery in Fig. 22 states: "The vase (a) in the form of a compotier and the bowl (c) represent types always found inside a tomb. The big jar (b) is of a kind placed outside immediately in front of the tomb."

OLD SHIPS IN NEW GUISES—A RESULT OF THE "NAVAL HOLIDAY": BATTLESHIPS RECONSTRUCTED OUT OF RECOGNITION.

Drawn specially for "The Illustrated London News" by Oscar Parkes, O.B.E., M.B.



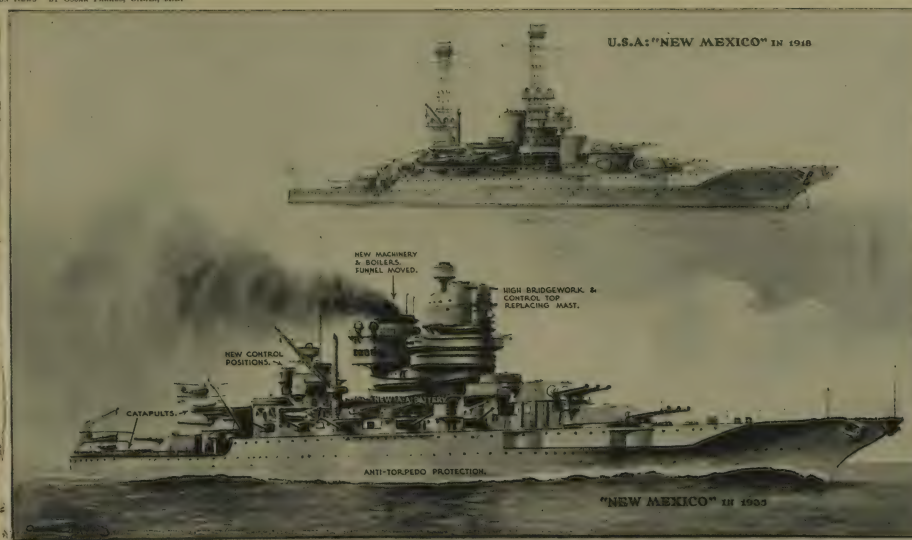
GREAT BRITAIN: THE "BARHAM," OF THE "QUEEN ELIZABETH" CLASS, AS SHE WAS IN 1915 AND AS SHE IS TO-DAY—CHANGES WHICH INCLUDE ANTI-TORPEDO BULGES, ANTI-AIRCRAFT GUNS, ADDITIONAL ARMOUR, A CATAPULT, A TRUNKED FUNNEL, AND ALTERATIONS TO THE MASTS.



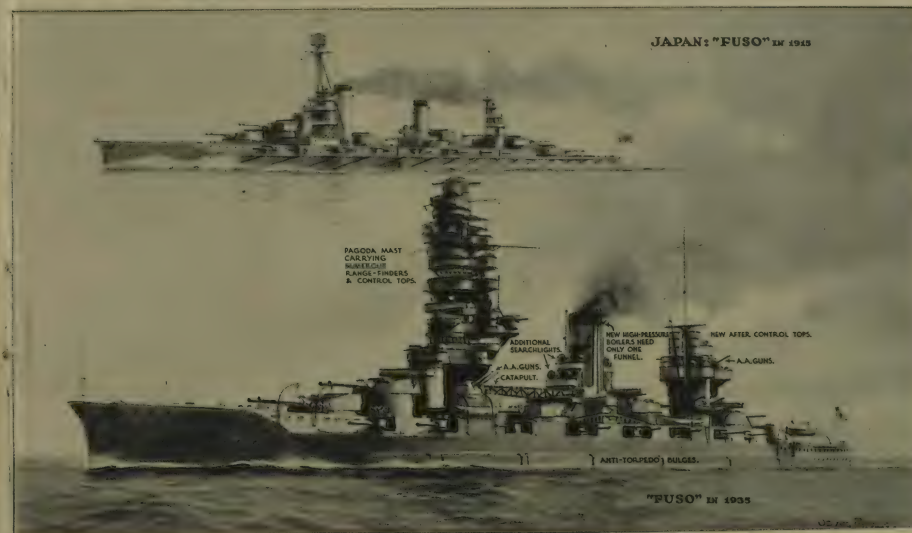
ITALY: THE "CAVOUR" AS SHE WAS IN 1915 AND AS SHE WILL APPEAR AFTER THE RECONSTRUCTION NOW BEING UNDERTAKEN—CHANGES WHICH RAISE THE TONNAGE FROM 21,000 TO 25,000 AND THE SPEED FROM 23 TO 26 KNOTS, WITH GREATLY INCREASED POWER.

The Five-Power Naval Conference now sitting in London and trying to negotiate a new International Treaty for the limitation of naval armaments has focused attention anew on the problems of naval building and naval reconstruction. By means of these drawings, and in the following note, Dr. Oscar Parkes shows that since the war the great naval Powers have, to a large extent, been compelled to prefer reconstruction to the building of new ships. "In pre-war days," he writes, "a battleship was hopelessly obsolete in twenty years, if not already scrapped. One can hardly imagine

the old 'Trafalgar,' completed in 1890, being in the battleship lines at the Coronation Review in 1911, with the 'Neptune' as flagship. And yet we all accepted with pride the presence of the 'Queen Elizabeth' class at the Jubilee Review last summer, although the ships are now over twenty years old. Owing to the Naval Holiday in battleship building, which has lasted since the Washington Conference, we have had to make do with our old ships, and the attempt to keep them up to date has been expensive. Many of the battleships afloat have been changed out of recognition in the endeavour



U.S.A.: THE "NEW MEXICO" AS SHE WAS IN 1916 AND AS SHE IS TO-DAY—ADDED ANTI-TORPEDO PROTECTION, INCREASED ANTI-AIRCRAFT BATTERY, NEW MACHINERY AND CATAPULTS, ADDITIONAL ARMOUR, AND COMPLICATED TOWERS OF BRIDGEWORK SUBSTITUTED FOR CAGE MASTS.



JAPAN: THE "FUSO" AS SHE WAS IN 1915 AND AS SHE IS TO-DAY—A GROTESQUE OUTLINE IN PLACE OF THE OLD GRACEFUL TRIPPO MAST, RANGE-FINDERS AND CONTROL POSITIONS ALL OVER THE BRIDGEWORK, AND ONE FUNNEL INSTEAD OF TWO.

to keep them abreast of the times, and these drawings show interesting examples from the British, the Italian, the U.S.A., and the Japanese Navies of battleship metamorphosis. The most striking changes are being worked into the Italian 'Cavour' and 'Cesare,' launched in 1911. Originally they displaced 21,000 tons, carried thirteen 12-in. and eighteen 4.7-in. guns, and could steam at 22 knots. Rebuilt, they will be 25,000 tons. The amidships turret is being removed to make way for additional power and allow for a speed of 26 knots. A.A. guns amidships replace the secondary battery, and

there is one fat funnel instead of the former tall stacks. With a new bow, complete change of rig and upper-works, a catapult amidships, and ten 12-in. guns in her four turrets, the 'Cavour' looks, and is, an entirely different class of ship. A great deal of reconstruction has been done in the ships of our 'Queen Elizabeth' class. Already over a million pounds has been spent on each of the five ships, and two of them, 'Warspite' and 'Malaya,' are now undergoing further refit at a cost of about 1½ millions each. It is a similar story with the old battleships of the U.S.A. and Japan."

NEW FIGHTING SHIPS OF UNUSUAL INTEREST: NAVAL DEVELOPMENTS.

REPRODUCTIONS FROM JANE'S "FIGHTING SHIPS, 1935."



ITALY'S LATEST CRUISER, THE "EMANUELE FILIBERTO DUCA D'AOSTA": THE WARSHIP WITH THE LONGEST NAME ON RECORD, BUT SOON TO BE ECLIPSED BY ANOTHER CRUISER STILL BUILDING, THE "LUIGI DI SAVOIA DUCA DEGLI ABRUZZI"—A CRUISER OF 6791 TONS, WITH EIGHT 6-IN. GUNS, THREE AIRCRAFT, AND HAVING A SPEED OF 36.5 KNOTS.



THE LAST COMPLETED UNITED STATES CRUISER: THE "TUSCALOOSA" (9975 TONS); WITH NINE 8-IN. GUNS AND FOUR AIRCRAFT—A SHIP IN WHICH THE UTMOST ECONOMY OF WEIGHT HAS BEEN EFFECTED IN CONSTRUCTION.



THE JAPANESE TORPEDO-BOAT "HATSUKARI" (527 TONS): ONE OF A CLASS UNDERGOING ALTERATIONS TO REDUCE TOP-WEIGHT; A SISTER SHIP, THE "TOMODZURU," HAVING CAPSIZED IN MARCH 1934 OWING TO LACK OF STABILITY.



THE GERMAN "POCKET BATTLESHIP" "ADMIRAL SCHEER" (10,000 TONS), SISTER SHIP OF THE "DEUTSCHLAND": THE MOST IMPORTANT WARSHIP DESIGN DEPENDING ON DIESEL PROPULSION, WHICH, IT IS CLAIMED, HAS OPERATED SATISFACTORILY—A SHIP WITH SIX 11-IN. GUNS, ONE AIRCRAFT, AND A SPEED OF 26 KNOTS.



THE U.S. BATTLESHIP "ARIZONA" (32,600 TONS): A RECENT PHOTOGRAPH TAKEN SINCE SHE WAS COMPLETELY REBUILT; THE ALTERATIONS INCLUDING NEW MACHINERY AND BOILERS, INCREASED INTERNAL PROTECTION, GREATER ELEVATION OF BIG GUNS, BIGGER ANTI-AIRCRAFT ARMAMENT, AND NEW MASTS, FUNNEL, AND SUPERSTRUCTURE.

The photographs reproduced here and on the opposite page form some of the many interesting contents of the thirty-ninth annual edition of Jane's "Fighting Ships," which has just appeared. Published by Sampson Low, Marston and Co. at a cost of £2 2s., and excellently edited by Mr. Francis E. McMurtrie, A.I.N.A., the 1935 edition is the most complete and up-to-date record of the world's war fleets in existence. A great deal of new matter has been incorporated this year, for the necessity felt by a number of Powers to replace their capital and other ships by new construction has called for a drastic revision of the pages of "Fighting Ships." The international situation during the greater part of 1935 has given the compilers an even harder task than usual in securing information, but the task

has been carried out with extraordinary success. For example, this volume gives for the first time authentic details concerning the two 26,000-ton battleships being built by Germany. The many who have for years found "Fighting Ships" a most valuable work of reference, as well as a book worth careful studying for its own inherent interest, will conclude that the 1935 edition comes well up to the high standard of previous years. Concerning the ships illustrated on this page, we may add the following details. The U.S. cruiser "Tuscaloosa" is 4000 tons heavier than the new German "Nürnberg," but at first sight appears a less formidable ship because of the lightness of her masts. The 10,000-ton battleship "Admiral Scheer" has the mainmast stepped against the funnel

STRENGTHENING THE FRENCH NAVY: BUILDING AND RECONSTRUCTING.

REPRODUCTIONS FROM JANE'S "FIGHTING SHIPS," 1935.



THE FRENCH CRUISER "ÉMILE BERTIN" (5886 TONS): A SPECIAL TYPE FITTED FOR MINELAYING AND THE FIRST SHIP IN THE FRENCH NAVY TO HAVE TRIPLE MOUNTINGS; WITH NINE 6-IN. GUNS, CARRYING TWO AIRCRAFT, AND HAVING ATTAINED ON TRIALS A SPEED OF 37 KNOTS.



THE FRENCH NETLAYER "LE GLADIATEUR," OF 2293 TONS, COMPLETED IN 1934: A SHIP WHOSE DESIGN APPEARS TO HAVE BEEN INSPIRED BY THAT OF THE BRITISH NETLAYER "GUARDIAN."



THE FRENCH "CONTRE-TORPILLEUR" "L'INDOMPTABLE" (2569 TONS): ONE OF A CLASS OF NEW LARGE DESTROYERS WHICH ATTAINED SPEEDS OF FROM 41 TO 45 KNOTS ON TRIALS.



THE FRENCH CRUISER "LA GALISSONNIÈRE" (7600 TONS): THE FIRST OF A NEW CRUISER CLASS, CONSIDERED TO BE THE MOST SUCCESSFUL DESIGN THAT FRANCE HAS COMPLETED SINCE THE WAR; WITH NINE 6-IN. GUNS IN TRIPLE MOUNTINGS, TWO AIRCRAFT, AND A SPEED OF 31 KNOTS.



THE FRENCH BATTLESHIP "BRETAGNE," WHICH WAS LAUNCHED IN 1913, SEEN AFTER HER RECENT RECONSTRUCTION: AN OLD SHIP OF 22,189 TONS, SO IMPROVED THAT WITH HER NEW SMALL-TUBE BOILERS BURNING OIL SHE CAN NOW STEAM AT 22 KNOTS, WHICH IS MORE THAN HER ORIGINAL SPEED.

On this page we show, with illustrations from the new edition of Jane's "Fighting Ships," some recent additions (in one case, a reconstruction) to the French Navy. The "Émile Bertin" is a special type of cruiser fitted for minelaying. Completed in 1934, she was the first ship to have triple mountings in the French Navy; and after completion her hull had to be strengthened to withstand the shock of salvo firing. On the "Émile Bertin" design was based that of "La Galissonnière," the first of six cruisers claimed to be a most successful type. "La Galissonnière" was completed at Brest in 1935 and exceeded 31 knots on her trials. It is expected that the whole class will be completed before the end of 1936. The new "L'Indomptable," though officially rated as a destroyer, has a displacement

of 2569 tons. This would entitle her to be classed as a cruiser under the terms of the London Treaty, to which France did not fully subscribe. She is one of a class of six, whose speed is nominally 37 knots. On trials, however, these vessels attained speeds of from 41 to 45 knots, and are thus the fastest destroyers in the world. "Le Terrible" is reported to have reached the record speed of 45.25 knots. "L'Indomptable" has the interesting arrangement by which wireless aerials are attached to a funnel instead of to the mainmast. The battleship "Bretagne" was launched in 1913; but, with her sister ships, the "Lorraine" and the "Provence," she has been extensively refitted in recent years, being given new 13.4-in. guns, additional A.A. and machine-guns, and greater protection.

A CHINESE MASS EDUCATION EXPERIMENT.



THE MASS EDUCATION MOVEMENT IN NORTH CHINA, DESIGNED TO REGENERATE THE LIFE OF THE AGRICULTURAL POPULATION: A PUPIL LEADING A CLASS.



TEACHING YOUNG CHINESE PEASANTS RESPONSIBILITY: A CLASS-LEADER INSTRUCTING FELLOW-PUPILS IN A SCHOOL OF THE MASS EDUCATION MOVEMENT.



ONE OF THE "THREE R.S." WHICH FORM PART OF THE CURRICULUM IN THE MOVEMENT'S SCHOOLS: A YOUNGSTER TEACHING HIS FELLOW-PUPILS ARITHMETIC.



ANOTHER SIDE OF THE WORK OF THE MASS EDUCATION MOVEMENT, WHICH AIMS AT RECONSTRUCTING THE LIFE OF THE ENTIRE COUNTRY DISTRICT OF TINGHSIEN: FIRST-AID INSTRUCTION.



HOW THE MOVEMENT TAKES ADVANTAGE OF WESTERN INVENTIONS IN ITS WORK OF MODERNISING—BUT NOT WESTERNISING—PEASANT LIFE: A TALK TO COUNTRY GIRLS—WITH A GRAMOPHONE.



MUTUAL HELP IN A "MASS EDUCATION" SCHOOL: AN OLDER STUDENT HELPS A YOUNGER ONE WITH HER SUMS.



PERSONAL CLEANLINESS: SOAP AND WATER, WHICH FIGURE LARGELY IN THE MASS EDUCATION MOVEMENT'S PRACTICAL SCHEME OF TRAINING.



PERSONAL CLEANLINESS: A SMALL CHILD IN A VILLAGE SCHOOL, WHO HAS BEEN TAUGHT THE USE OF THE HAIR COMB.

In Tinghsien, 130 miles south-west of Peiping, an interesting attempt is being made to reconstruct the whole fabric of Chinese life. In this typical rural area Chinese educators are carrying on a social experiment for which it would be difficult to find a parallel anywhere in the world except Soviet Russia. A design for living is being worked out by scientific methods as a model for the 300,000,000 peasants who make up China's vast agricultural population. Founded a little more than 10 years ago by Dr. James Yen,

a graduate of Harvard University, the Tinghsien Mass Education Movement is completely revolutionising the lives of some 300,000 Tinghsien farmers. It has given primary education to some 45,000 young people, reorganised the social system, opened up new ways of livelihood while improving the old, and is now furnishing trained workers for other reconstruction centres throughout the country. As defined by Dr. Yen, the Movement's present objective is "to evolve a system of education for citizenship that is adapted to the

MODERNISING—WITHOUT WESTERNISING—AGRICULTURAL LIFE.



HOW THE MASS EDUCATION MOVEMENT WORKS TO BROADEN THE OUTLOOK OF THE MASSES: A VILLAGE "WALL NEWSPAPER," WITH LOCAL AND FOREIGN NEWS CHANGED UP IN SIMPLIFIED CHINESE.



IN ONE OF THE SCHOOLS OPENED BY THE MASS EDUCATION MOVEMENT, WHICH WAS FOUNDED BY DR. JAMES YEN, A HARVARD GRADUATE: SMALL PUPILS BEING INSTRUCTED IN THE OPEN AIR.



FOUNDER OF THE MASS EDUCATION MOVEMENT IN TINGHSIEN: DR. Y. C. JAMES YEN, A HARVARD GRADUATE.



IN CHARGE OF PUBLIC HEALTH IN THE MASS EDUCATION MOVEMENT: DR. CH'Ü CHÜN-CH'ÏEN, A HARVARD GRADUATE.



IN CHARGE OF RESEARCH WORK IN THE MASS EDUCATION MOVEMENT: DR. CH'Ü SHIH-YÜING, A COLUMBIA GRADUATE.



THE HEADQUARTERS OF THE MASS EDUCATION MOVEMENT, WHICH, IT IS HOPED, WILL SERVE AS A MODEL FOR THE WORK OF BETTERING THE LIVES OF ALL CHINA'S MASSES: A BUILDING FORMERLY USED IN MANCHU DAYS FOR HOLDING CIVIL SERVICE EXAMINATIONS.



THE PRIMITIVE AND SQUALID CONDITIONS WHICH THE MASS EDUCATION MOVEMENT AIMS AT REVOLUTIONISING: A TYPICAL CHINESE VILLAGE SCENE: WITH A RUDE STONE BRIDGE.

genius of the people, as well as the needs of a modern republic, and to develop a modern (not western) Chinese district to serve as a model for the new China." This is being done in a region where the average income is about £2 per year for a family of five. Graduates of Tinghsien's 400 "people's schools" have formed clubs to extend their own training to the remoter districts. A group of distinguished Chinese scholars is evolving a new type of popular drama, and a cheap thousand-volume library is being

published in simplified Chinese. Radios bring market reports, news, lectures, and entertainments to the villages from a central broadcasting station in Tinghsien city. Agricultural experts are training the farmers to raise better wheat, cotton, millet, pigs, and chickens; and banks are helping to establish a co-operative system which will eliminate village shylocks. The object of the Tinghsien project is to evolve a technique which can be transplanted to other parts of China.—H. J. TIMPERLEY.

The World of the Kinema.

By MICHAEL ORME.

MEMORIES OF 1935.

It seems but yesterday that we saluted the memories of 1934, and here we are very close to the threshold of a New Year, pausing a moment in that retrospective mood that comes to all of us with the last days of December, to set ourselves the slightly nostalgic task of recapturing the major impressions of 1935. The cavalcade of the past year is on the march before our mind's eye, and each of us, obedient to individual preoccupation, inspects his own

brought to life. Under Mr. George Cukor's direction, a goodly company of stars proved once and for all that the Dickensian spirit and all it stands for can be brought into harmony with the demands of dramatic terms so modern as those of the screen. The year in its decline brought with it yet another page from Dickens, vitalised by a memorable portrayal of the old miser, Scrooge, by Sir Seymour Hicks. This British picture, despite its sentimentality, has a sincerity and a cosiness in its old-world atmosphere that leavens the adaptation of "The Christmas Carol" with the humanity of its creator.

Yet another adaptation of a powerful book invades my screen with its sombre shadows and its haunting drama. Who can deny the kinema's right to serious consideration when a work at once so poignant and so vivid as Mr. Liam O'Flaherty's "The Informer" can travel from the book-shelf to the screen with no loss of its pristine power? Directed with masterly economy and vision by Mr. John Ford, the picture was remarkable for Mr. Victor McLaglen's sudden release from the shackles of the roisterous "Flagg," and the tragic heights to which he rose as the big, dim-witted, pitiful Gypo Nolan. In the field of romantic drama, pictorial, technical, and

like blend of romance and debonair humour. A comedy-drama of escape and pursuit over the Scottish moors; "The Thirty-Nine Steps," with Mr. Robert Donat and Miss Madeleine Carroll as partners in danger and in love, was an exhilarating experience. Lively, thrilling, and fast-moving, this British production sacrificed none of the charm of its Highland settings to a pace that Hollywood could not better. A feather in the cap of Mr. Alfred Hitchcock.

America has sent us many enjoyable comedies, but none, to my mind, more delightful than "Ruggles of Red Gap," in which Mr. Charles Laughton's impeccable valet was a triumph of restrained comedy-acting, and "She Married Her Boss," directed by Mr. Gregory La Cava in the swift, incisive vein of humour which plays like summer lightning over the surface of very human emotions. The adorable Miss Claudette Colbert brings warmth and wit to this kind of work, and in "She Married Her Boss" she took under her brilliant wing a small colleague of quite remarkable talent: the nine-year-old Edith Fellows.

At the head of the musical-comedy section comes Mr. Fred Astaire, with Miss Ginger Rogers in close attendance. "Top Hat," gay, elegant, and sparkling at every point, dances through my mind to the rhythm of nimble feet, a perfect vehicle for a dancing star. I am grateful, too, for the British musical comedy "First a Girl," not only for the handsome frame it provided for Miss Jessie Matthews, but because it brought into the limelight the resourceful and buoyant Mr. Sonnie Hale.



ANDRÉ CHARLOT'S FIRST PANTOMIME—"SLEEPING BEAUTY," AT THE VAUDEVILLE: NELLIE WALLACE AS CARABOSSE, THE WITCH (CENTRE); WITH NANCY BURNE AS PRINCESS BEAUTY AND PATRICK WADDINGTON AS PRINCE FLORIZEL (AT HER LEFT).

platoon. At my own bidding, the curtains divide on a mighty screen, and once more the actors from America, from the Continent, from the British studios gather together to go through their shadow-play for my peculiar benefit. Some stand out vividly against a background that has faded into unimportance; some fall smoothly into place in a drama still so vivid as to need no prompting; some, again, answer my call and will not come to yours, because they satisfied some personal demand from which no critic yet has been entirely immune. It will be a dull day indeed when we all see eye to eye—a contingency fortunately very remote when it comes to dealing with an art so young as that of the kinema. Thank heaven for the youth of the kinema, for a form of dramatic entertainment that is much too juvenile to have any tradition behind it, and only some twenty years of experiment to come under serious consideration. Think of it! So much still to achieve, so many surprises still to spring, so fluctuating, exasperating, enchanting, and audacious. Sceptics may shake their wise, unhelpful heads, and sneer at the Peter Pan of the drama who, in their opinion, refuses to grow up. They forget that this youngster has only had a couple of decades in which to find its feet. Lapses from grace and backslidings are but the usual concomitants of adolescence, easily forgiven; and if so far the balance of progress inclines more towards the technical than the intellectual side, it has to be remembered that in this very perfecting of the picture-drama's mechanical foundations lies the lodestone which is gradually attracting the greater minds of the artistic world. The past year has not lacked fine achievement, and in its signposts one may perceive, without undue optimism or belittlement of the work that has been done, the promise of maturity to come.

Time was when the classics underwent such mutilation at the hands of the film-makers that even the most faithful film-disciple envisaged with apprehension any further attack on the great works of literature. Yet Herr Max Reinhardt's "Midsummer Night's Dream," though not wholly successful, did at least pave the way for Shakespeare in the kinema. The German director's courageous experiment suffered from an over-exuberant use of the screen's unlimited facilities for the fantastic, and the images evoked on my imaginary screen are of exquisite pictorial moments that overwhelmed the drama. On the other hand, "David Copperfield," dating back to last March as it does, has left a vivid memory of Charles Dickens' immortal characters

histrionic standards have been set that will be hard to beat. "The Lives of a Bengal Lancer," with its *beaux gestes* of high adventure against the mighty backgrounds of the North-West Frontier; "Sanders of the River," pulsating to the tomtoms of the African jungle and echoing to the glorious voice of Mr. Paul Robeson; "Clive of India," with Mr. Ronald Colman as the soldier-politician carving out his career amidst the pomp of India and dignity of England—big, colourful pictures all of them, firing the imagination and tuning up our patriotism with their gallantry, their pioneer pluck, their bits of history. "Anna Karenina" falls into a different class and belongs to the spacious period of the grand manner. But here, too, the canvas was large and lavish, and how grand the grand manner can be was proved by the incomparable Garbo. Miss Elisabeth Bergner decorated the rambling story of "Escape Me Never" with her beautifully modulated art; and Mr. Laurence Olivier, coming right into the front rank of screen heroes in Mr. Anthony Asquith's finely staged "Moscow Nights," lightened that production's rather heavy going with his Colman-



"THE GUV'NOR," GEORGE ARLISS'S NEW FILM AT THE NEW GALLERY: THE GREAT-SCREEN ACTOR (RIGHT) IN THE RÔLE OF A TRAMP WHO REJOICES IN THE NAME OF ROTHSCHILD—AND GOES INTO BANKING WITH GREAT SUCCESS!

Rothschild, the tramp, turns banker in order to defeat a very ungallant attempt to ruin a lady. In his new profession his name proves a great asset—but in the end he returns to the road, for the Guv'nor is a tramp by nature. Her Majesty the Queen arranged to attend the première of this film on December 19, when the proceeds were given to that fine organisation the Personal Service League.



"LADY JANE GREY," A BRITISH PICTURE NOW BEING MADE AT THE GAINSBOROUGH STUDIOS: NOVA PILBEAM AS THE GIRL WHO WAS QUEEN FOR NINE DAYS AND DESMOND TESTER AS THE YOUNG KING EDWARD VI. DURING A BANQUET AT WHITEHALL.

Scenes of great splendour lend glamour to the film of the girl who was Queen of England for nine days, and met such a tragic end. That illustrated here shows a banquet at Whitehall Palace given by Northumberland in honour of the boy-king Edward VI. Nova Pilbeam, it is interesting to note, is playing "Peter Pan" in the revival of Barrie's play at the London Palladium. She was chosen for this part by the author himself.

Excellent entertainment at the Academy Cinema and the Curzon swells the cavalcade. The year started auspiciously at the Oxford Street house with "Maskerade," directed by Herr Willy Forst, and marking the screen début of a notable actress, Fräulein Paula Wessely, who returned again in November, under Herr Walter Reisch's able direction, in "Episode." At the Curzon, "The Old and the Young King" brought Herr Emil Jannings back to the screen in a memorable character-study.

Impressions crowd along. Miss Edith Powell, a brand-new star, tap-dancing an exciting path to popularity in "Broadway Melody of 1936"; Miss Merle Oberon, tenderly sincere in "The Dark Angel"; a sturdy British picture of Yorkshire fishermen, "The Turn of the Tide"; the birth of a liner in a cradle of soaring spars in Mr. Paul Rotha's "Shipbuilding," and the quiet beauty of "The Song of Ceylon," the documentary film made by Mr. Basil Wright; and finally the first full-length feature film in Technicolor, "Becky Sharp," which had its moments of exquisite colour-harmony and was proof of the vitality, the development, and the boundless possibilities of pictorial drama.

"MUTINY ON THE 'BOUNTY'."

THE HISTORIC SEA-EPIC FILMED: WITH CHARLES LAUGHTON AS THE TYRANNICAL BLIGH.



THE FILM OF THE MUTINY IN THE "BOUNTY"—BASED ON THE HISTORICAL FACTS: THE SCENE AT SPITHEAD WHEN THE "BOUNTY" IS ABOUT TO SAIL FOR THE SOUTH SEAS, COMMANDED BY BLIGH.



THE "BOUNTY" (A REAL SAILING-SHIP) ON HER WAY TO THE SOUTH SEAS: ONE OF THE MANY BEAUTIFUL AND REALISTIC "SHOTS" IN THE FILM.



BLIGH (CHARLES LAUGHTON; LEFT) CONFRONTED BY FLETCHER CHRISTIAN, THE MASTER'S MATE (CLARK GABLE), WHO THREATENS TO EXPOSE THE BRUTALITY OF HIS FLOGGINGS.



THE MUTINEERS SET BLIGH, ADRIFT WITH LOYAL MEMBERS OF THE CREW: A CULMINATION IN THE FAMOUS NAVAL EPISODE; WITH BLIGH SEEN AT THE BOAT'S TILLER.



BLIGH ON HIS FAMOUS 3000-MILE VOYAGE IN AN OPEN BOAT: CHARLES LAUGHTON (R. CENTRE) FACING BYAM (FRANCHOT TONE).



YOUNG BYAM (FRANCHOT TONE) DENOUNCES BLIGH'S BRUTALITY: AN INCIDENT OF BYAM'S COURT-MARTIAL FOR MUTINY, WHEN HE WAS FOUND GUILTY, BUT PARDONED.

The film of the mutiny in the "Bounty," which is to have its first showing at the Empire on December 26, keeps close to the historical facts. The "Bounty" is seen setting sail on a scientific expedition to the South Seas, under command of the brutal and tyrannical Captain Bligh. Fletcher Christian, the master's mate, attempts to check Bligh's ill-treatment of the men, and, consequently, is made the principal object of his malevolence. Finally, in 1789, off Tahiti, Christian leads a mutiny against Bligh and turns the captain and loyal members of the crew adrift in an open boat. The men return to Tahiti and some of them sub-

sequently sail on to Pitcairn Island, under the leadership of Fletcher Christian. It will be recalled that we illustrated the island in our last issue. Others remained at Tahiti, including a boy, Byam, who was asleep when the mutineers turned Bligh adrift. Considering himself innocent, he welcomes Bligh on his return in the "Pandora," but Bligh has him taken back to England and court-martialled. In the course of the making of the film, Charles Laughton had a narrow escape from drowning. He was thrown overboard by the lurching of the ship in a heavy sea and only saved by a platform rigged on her side for cameramen.

AS IT WAS IN HOMER'S DAY: A MODERN TALE-TELLER IN MOROCCO.



AN ARABIAN DAY'S ENTERTAINMENT IN A LAND THAT KNOWS NOT THE MAKING OF MANY BOOKS: AN ARAB STORY-TELLER AT FEZ BEGUILING HIS AUDIENCE WITH TALES OF WONDER AND ADVENTURE.

In Homer's time, and doubtless long before, nor in ancient Greece alone, oral tradition and recitation formed the medium through which records of heroic adventure were handed down from one generation to another. Throughout the ages tales have been told around camp-fires, and, in whatever company or setting, the skilful narrator has ever found an audience. The stories with which, for 1001 nights, Scheherazade beguiled the Sultan from his vengeful intent, are familiar still as "The Arabian

Nights' Entertainments," but romancers have not always needed for stimulus the menace of being strangled at dawn. Among unlettered folk the teller of tales (*Tusitala*, as the Samoans called Stevenson), was author and publisher rolled into one. That such characters still exist is shown by these interesting photographs of a modern Arabian story-teller in Morocco, here seen at Fez, beside the city gate called Bab Guissa, regaling a delighted audience with tales of fairyland and "derring-do."

A RARE FLOWER NEVER BEFORE PHOTOGRAPHED; AND "SOAP" THAT GROWS IN A DESERT.



"SOAP" THAT GROWS IN THE NAMAQUA DESERT!—CLEANING THE HANDS WITH A BUNCH OF "HOTTENTOT SLYE," A PLANT WHICH STORES MYSTERIOUSLY-COLLECTED WATER AND CONTAINS A SOAPY SUBSTANCE.



A FLOWER WHICH, IT IS CLAIMED, HAS NEVER BEEN PHOTOGRAPHED BEFORE: THE *PACHOPODIUM NAMAQUANDUM*, OR "HALF MENSE," WHICH GROWS IN INACCESSIBLE REGIONS OF THE DESERTS OF GREAT NAMAQUALAND.



"HALF MENSE" PLANTS SPRINGING IN THE GREAT NAMAQUA DESERT: A PHOTOGRAPH SHOWING THE INHOSPITABLE SOIL IN WHICH THEY GROW, FREQUENTLY WITHOUT RAIN FOR FIVE YEARS AT A TIME!



"HALF MENSE" PLANTS, WITH THEIR HEADS FACING THE NORTH; A "FAMILY" SEEKING TO RETURN HOME: A GROUP INCLUDING A SEVEN-FOOT SPECIMEN WHICH MAY BE SEVEN HUNDRED YEARS OLD.

The photographs here reproduced were sent to us by Mr. R. Smithers, of Wynberg, who took them while on an expedition for the New York Botanical Gardens. He claims that the *Pachopodium Namaquandum* (or "half mense") has never before been photographed in flower, as it only grows in a most inaccessible part of the Great Namaqua desert and in the southern part of the Namib desert. According to a Hottentot legend, a strange people invaded this country, but died of thirst. From the bones of each family a "half mense" grew; and the fact that the head of the flower always faces the north is explained by the spirits

striving to return to their homeland. The "half mense" is very long-lived. In fact, to judge from the rate of growth of some seeds planted under scientific observation, a nine-foot specimen might be as much as nine hundred years old! Mr. Smithers also describes the method of use of "Hottentot slye" by the natives. This low-growing mesembryanthemum contains some sort of soapy material. A bunch of the plant is gathered and the hands can be washed with it. The plant is practically all water—though how this is collected is a mystery. Possibly the plant assimilates the slight dew which falls just before sunrise.

BOOKS OF THE DAY.

SO far the Tudor vogue has concentrated mainly, in its literary and dramatic phases, on Henry VIII. and his matrimonial adventures, which lend themselves so conveniently to the modern school for scandal. There is still considerable scope, however, for latter-day interpretation of that full-blooded and picturesque dynasty. We have not had much, for example, about its founder, Henry VII., who seems to be chiefly remembered now by his Chapel in Westminster Abbey, or about his grandson, Edward VI.; and there are various other contemporaries who have not hitherto taken the centre of the twentieth-century stage.

One such omission is now rectified both in the theatre and in literature. Almost simultaneously with Mr. Wilfrid Grantham's new drama with the same title, lately produced at the Playhouse, appears "MARY TUDOR." By Beatrice White, author of "Royal Nonsuch." With eight Portraits (Macmillan; 15s.). This book, I must say at once, is a brilliant piece of historical biography, impartial, vivid, well documented, and evincing a large knowledge of sixteenth-century Europe. Mr. Grantham, I see, has been accused of whitewashing Mary in his play on insufficient grounds, but a dramatist, of course, has no means of citing chapter and verse for his presentment of a historical character. It is otherwise with a biographer, and in Miss White's book he may to some extent, perhaps, find himself justified, for all she has to say in Mary's defence, against charges of bloodthirstiness, is fully supported by evidence. First we must consider that even a sovereign—and particularly, in those days, a queen—is seldom entirely autocratic. Mary, as the first regnant Queen of England, was an innovation, and the masterful men of the time were unlikely to be dominated by a woman. She must not, therefore, be held responsible for everything done on her behalf. "Mary," we read, "was typical of her age. The spirit of tolerance had died with its exponent, Erasmus, and Catholic and Protestant united in their detestation and abhorrence of heresy, which differed only in their definition of it." It is curious and significant, however, that in 1544, nine years before her accession, Mary had helped to translate "no less a Protestant work than the Paraphrase of Erasmus on the Gospel of St. John," at the suggestion of the scholarly Katharine Parr, though she declined the latter's advice to let her name appear on the title-page.

Discussing Mary's part in religious persecution, her biographer admits that she acquiesced in it, from conscientious motives due to her devotion to the faith in which she had been educated. Sometimes even she urged on the campaign against heresy, and she approved the preaching of sermons at the stake. On the other hand, Miss White absolves her from personal cruelty, and in vindicating her character adduces the unbiassed testimony of two astute Venetian ambassadors, Giacomo Soranzo and his successor, Giovanni Michiel. Soranzo wrote in a report to the Senate at Venice: "Her Majesty's countenance indicates great benignity and clemency, which are not belied by her conduct, for although she has many enemies, and though so many of them were by law condemned to death, yet, had the executions depended solely on her Majesty's will, not one of them, perhaps, would have been enforced." Michiel, in a similar document, calls her "a real portrait of patience and humility," dwells on her early misfortunes, mentions her knowledge of languages (five) and love of music, extols her courage and dignity, and gives a detailed description of her personal appearance. Miss White adds: "The 'Bloody' Mary of Protestant tradition vanishes at his touch, and, instead, the true figure emerges."

One advantage (there are not too many!) of living in the twentieth century is that we can express religious or political opinions, in this country at least, without fear of sudden death in its most unpleasant forms: Things were different in the sixteenth century, and it is in her recognition of the fact that Miss White shows a sound historical detachment. She holds the scales equally in

assessing a generation accustomed to hideous legal punishments, "whose very pleasures were cruel and sanguinary," as in bull-baiting, pony-baiting, bear-baiting, and other diverting blood-sports. "The word persecution," she writes, "has been and is still applied by the ignorant solely to the Roman Catholic Church. This is undoubtedly due to the influence of John Foxe's *Acts and Monuments of the English Church*, the first and perhaps greatest of 'best-sellers,' as remarkable for its vividness as for its inaccuracy. The melancholy truth is that the Protestants were every whit as ruthlessly vindictive. Cranmer, the mild Cranmer, burnt Joan of Kent. Latimer could see the Anabaptists go to their death as to a deserved end. He could preach for three hours at the most bitter and cruel martyrdom of Friar Forrest under Henry VIII. Calvin, amid almost universal applause, could burn Servetus for his opinions on the Trinity. . . . Elizabeth . . . persecuted Anabaptists, Presbyterians, and Roman Catholics with equal severity." It was the Marian age that was "bloody," with its harsh theology and its belief in eternal torture, rather than the unhappy and frustrated woman, disappointed in her love and her hopes of motherhood, from whom the period takes its name. That Queen Mary had in her composition something of the sympathy and kindness towards dependents characteristic of her living namesake appears from the record

Viaduct, Bleeding Heart Yard is where it has always been."

Lady Elizabeth was less fortunate with her second husband, that eminent lawyer, Sir Edward Coke, then Attorney-General, who is remembered, among other things, for his insulting treatment of Sir Walter Raleigh at the latter's trial. He proved a domineering husband and father, and his wife, whose property he annexed, parted company with him. His character as a domestic tyrant is sufficiently indicated by the means he took to force his daughter Frances (a high-spirited girl under sixteen) into marrying a man (Sir John Villiers) whom she detested. She was "tied to the Bedposts and whipped till she consented to the Match." Filial obedience was one of the tenets of the times. "If Sir Edward Coke chose to punish his daughter that way he was within his rights. He had sent many a recalcitrant resister to the stocks, the pillory, the tumbrel, and the cage. He had stood over prisoners in the torture chamber—had watched them dragged through the streets at the cart's tail. What was a whipping at the bedpost compared with these?" Cruelty had not been banished from England since the demise of "Bloody" Mary! In later life the ill-used Frances had adventures (such as her "escape from the Gatehouse") that read more like a romance than sober fact. Another

attraction in this charming book consists in the pictures it evokes of bygone London, when Holborn was a rural scene, and Hatton House had beautiful gardens surrounded with arbours, fountains, and fish-ponds. "Hatton Garden," as the author observes, "still bears its name. The ghost of it lies under buildings now, and diamonds flourish where once there were flowers."

These horticultural allusions lead me to a book that will delight all lovers of the art which Francis Bacon (Edward Coke's rejected rival, by the way, for the hand of Lady Elizabeth Hatton) called "the purest of human pleasures." I refer to "A HISTORY OF GARDENING IN SCOTLAND." By E. H. M. Cox. With twenty-one illustrations (Chatto and Windus; 12s. 6d.). Although the author laments the fact that the annals of Scottish gardening, and domestic life generally, are meagre compared with those of England, she has managed to collect a mass of historical references which carry the story back

as far as the twelfth century, especially in connection with the gardens of ancient Scottish monasteries and castles. In early times, as she points out, the turbulent state of the country was not favourable to "an occupation that requires freedom of action, absence of strife, and a feeling of goodwill among neighbours." Later, however, conditions changed, and to-day, as I have seen myself, the Scottish garden, large or small, need fear no comparison with those south of the Tweed.

Mr. Cox's admirable work has acquired, in one respect, a special interest through the marriage of the Duke of Gloucester to his Scottish bride. The late Duke of Buccleuch allowed the author to use many manuscript records relating to the gardens of Dalkeith, and to publish, for the first time, a plan of the garden there designed about 1690, which must be one of the earliest extant plans of a Scottish garden. The volume also contains a good deal of other material hitherto unpublished. Regarding Dalkeith Palace the author writes: "The height of its importance as a ducal residence was at the end of the [eighteenth] century and early in the nineteenth, when additions and improvements were carried out in the grand manner. Even Robert Adam was called in to design 'a Doric Bridge.' . . . The garden at Drumlanrig, also belonging to the Duke of Buccleuch, was started about 1720, and was planned on an even more elaborate scale. This was the garden that inspired Defoe, who hated hills, to his famous description, 'like a fine picture in a dirty grotto, or like an equestrian statue set up in a barn.'" From Defoe is also quoted a description of the gardens at Glamis Castle, the parental home of the Duchess of York. C. E. B.



THE WORLD CHESS CHAMPIONSHIP CHANGES HANDS AFTER EIGHT YEARS: DR. MAX EUWE (RIGHT), OF HOLLAND, THE NEW CHAMPION, AND DR. ALEKHINE, WHO LOST THE MATCH FOR THE CHAMPIONSHIP BY 14½ POINTS TO DR. EUWE'S 15½. The match for the world's chess championship, which proceeded for some weeks in a number of Dutch towns, ended at Amsterdam on December 15 in a narrow victory for Dr. Euwe, the challenger. Dr. Alekhine, who was born a Russian and is now of French nationality, had been champion since his defeat of Capablanca in 1927. The match was one of thirty games, and Dr. Euwe won it by the smallest possible margin. Dr. Alekhine may challenge for a return match in 1936.

of her informal visits to poor neighbours at Croydon, in whose welfare she took a kindly and practical interest.

Another woman of the Tudor period, born just twenty years after Mary's death, and similarly, it appears, possessing certain sanguinary associations, is likewise championed by one of her own sex in "THE LADY OF BLEEDING HEART YARD." Lady Elizabeth Hatton, 1578-1646. By Laura Norsworthy. With twelve illustrations (Murray; 10s. 6d.). This author, too, has delved industriously into contemporary chronicles, but the materials were somewhat scanty, for Lady Hatton and her daughter, Frances (Viscountess Purbeck), who figures prominently in the story, "left no diaries, no long consecutive correspondence," and details have had to be excavated and pieced together from various odd sources. The result forms a very interesting memoir, throwing much light on social manners of the time, and the life of Court and nobility in the early seventeenth century. Through her first marriage, to Sir William Hatton, Lady Elizabeth Hatton (née Cecil) became, at his death, the owner of Corfe Castle and Hatton House in Holborn, long connected with her name. Explaining the book's title, the author says: "There is a legend about her. Richard Barham has told it in the Ingoldsby Legends. . . . There is more than a hint in it that she was in league with the Devil . . . and, when the time came for the reckoning, he carried her away in the middle of a storm of thunder and lightning from a party at Hatton House. . . . And all that was found of her afterwards was her bleeding heart in the pump yard outside. People in her day saw nothing amiss with the story, so they called the place Bleeding Heart Yard. And though Hatton House has long since given way to other buildings, hard by Ely Place and the Holborn

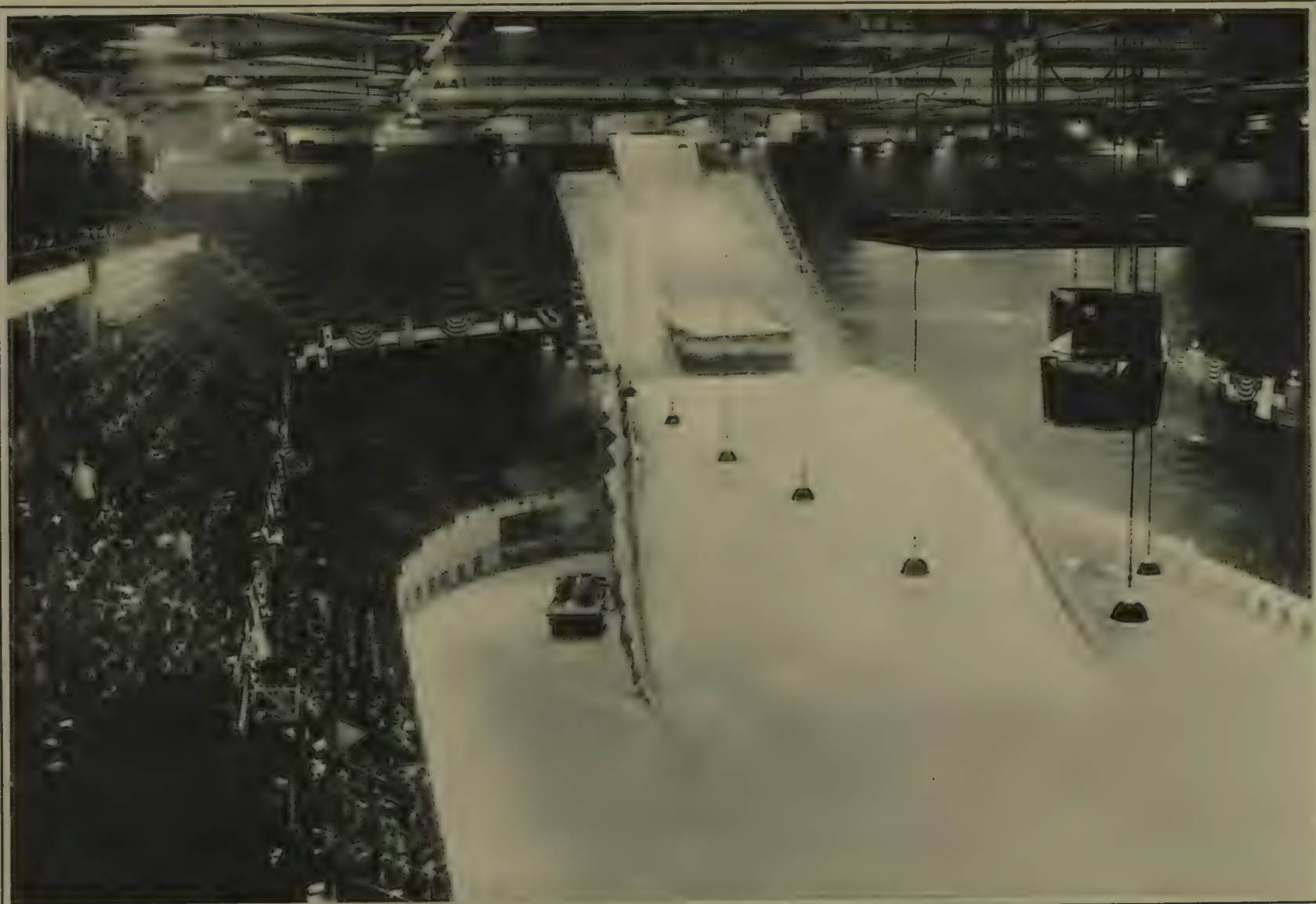
THE OUT-OF-DOORS BROUGHT INDOORS—BY CAMERAS AND SHOWMEN!



THE CAMERA BRINGS THE OUT-OF-DOORS INDOORS: A NOTABLE DRIX DURYEA MURAL PHOTOGRAPH OF NEW YORK FROM THE AIR AS DECORATION FOR THE UPTOWN CLUB OF THAT CITY, ON THE FIFTY-SECOND FLOOR OF THE LINCOLN BUILDING.

The vogue for using much enlarged photographs as mural decorations is growing apace, especially in the United States. The fact is not surprising, for the mural photograph is not only novel, but effective. Witness that here illustrated, which is in the Uptown Club, on the fifty-second floor of the Lincoln Building, in Pershing Square, New York, and shows the city as seen from the Lincoln Building, looking towards the Harbour. Such murals, it may be added, are made by projecting the negative (or negatives) directly on to canvases coated with photographic emulsion,

then developing the canvases, and mounting them on the wall. Further, it should be noted that the mural reproduced was executed by Drix Duryea, Inc., of 54, East Fifty-Seventh Street, New York, who also executed, from Margaret Bourke-White negatives, the great photographic mural dealing with electrical and industrial processes which was commissioned by the National Broadcasting Company of America and decorates the rotunda in "Radio City," their great seventy-storey building in New York. We reproduced this in our issue of December 29, 1934.



THE SHOWMAN BRINGS THE OUT-OF-DOORS INDOORS: A SKI-JUMP IN A BUILDING IN BOSTON, MASSACHUSETTS.

Boston, Mass., has been added to the world's popular winter sports resorts! This, thanks to the enterprise and ingenuity of the showmen who transformed the interior of one of the city's big buildings into a place for skating; for the sledge-dog racing, which is a novelty to the majority; and for the much more spectacular ski-jumping—with ample room for spectators.



AFRICAN DOLLS : PUPPETS DESIGNED FOR CHILDREN AND FOR RITUALISTS.

REPRODUCED BY COURTESY OF
THE TRANSVAAL MUSEUM.



1. INITIATION DOLLS OF THE BAVENDA (NORTHERN TRANSVAAL); AND (RIGHT) TWO WOODEN RITUAL DOLLS USED IN THE INITIATION CEREMONIES OF THE VA CHOPI (PORTUGUESE EAST AFRICA).

2. A WOODEN DOLL OF THE M'BELI (CONGO); AND (RIGHT) A WOODEN RITUAL DOLL OF THE BAGWAMBA (TRANSVAAL).



3. A DOLL WHICH IS A PRODUCTION OF THE BAROTSE TRIBE (NORTHERN RHODESIA).

DOLLS have been in the minds of so many of late—and, it is to be hoped, still are—that the moment is an appropriate one for the publication of these photographs of puppets from Africa, although it must be

[Continued below.]



4. AN AMANDERELE (RHODESIA) DOLL REPRESENTING A EUROPEAN WOMAN.

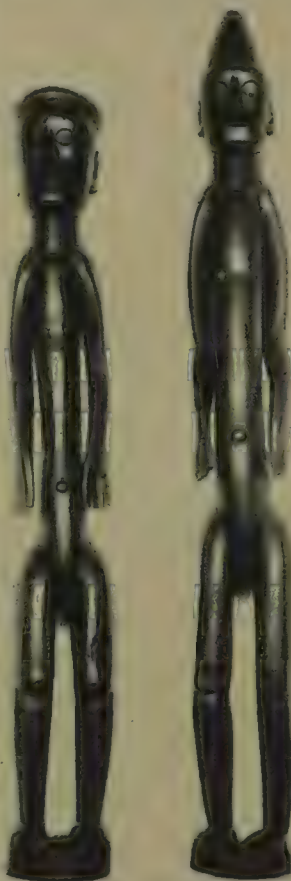
remarked at once that certain of the figures are for ritualistic and not for gift purposes. All are in the Ethnographical Section of the Transvaal Museum. The following notes concern



5. THONGA DOLLS (PORTUGUESE EAST AFRICA) REPRESENTING A VA CHOPI MAN AND WOMAN OF A FORMER AGE; EACH WITH A GOURD HEAD AND THE MAN WITH WARRIOR'S HEAD-RING AND TRIBAL MARK.



8. A FIGURE PLACED BEFORE THE HUT OF THE FEMALE CHIEF OF THE BALOBEDU (NORTHERN TRANSVAAL).



9. EBONY DOLLS OF THE BAGWAMBA (NORTHERN TRANSVAAL) WITH EYES MADE OF SMALL PIECES OF BRASS.

Continued.] tribe. (4) The Amanderele doll of a European shows the collar of a blouse. (5) The Thonga dolls have heads of small gourds; that of the male crowned by a circle of wax representing the warrior's head.

[Continued below.]



6. A DOLL WHICH EMANATES FROM THE LUEMBA TRIBE (CENTRAL AFRICA).

ring. Three lumps of wax in a vertical line down the forehead and nose represent the row of raised scars that was the tribal mark of the Va Chopi. Eyes are indicated by abras seeds set in lumps of bees-wax. Wax is also used to indicate ears. The dolls are dressed in bark cloth. The woman's skirt is coloured by means of red ochre.

(8) This was fixed on a pole in front of the hut of the female chief. Members of the tribe were required to show it respect when passing it. The Barotse tribe, represented by the doll shown in photograph No. 3, is one of those inhabiting a native reserve in the western part of Northern Rhodesia. The natives are ingenious and make wickerwork and furniture.



7. AN EBONY DOLL OF THE BAROTSE TRIBE (NORTHERN RHODESIA).

some of them. (1) The black zigzag incision on the body of the female Va Chopi ritual doll is supposed to represent a damarela, a species of lizard the natives regard with superstitious fear. This reptile is also found depicted on walls, calabashes, wooden bowls, and many other articles. The male figure is bearded in the peculiar style of the tribe. (2) The facial features and markings of the Bagwamba figure are indicated by poker-work. The M'beli ritual doll is used in the secret ceremonies of the

[Continued above.]

SPIRITUAL VALUES IN TRAVEL

“YOU ask for my impressions of South Africa? Well, Africa is so vast and so new to me that in my short tour I have barely been able to scratch the surface, so that I can only give you my impressions in terms of spiritual values. Just let me explain what I mean by the phrase spiritual value—to me it means an experience which causes me to stop and send out my own particular form of a prayer.

“Three scenes are outstanding in my mind. The first is at the Eastern Cataract of the Victoria Falls, majestically enhanced by its double rainbow. There silhouetted against the torrent of rushing waters was a small bush in its winter nakedness, isolated upon a rocky crag. The second experience occurred when a new appreciation of infinity came to me at Rhodes’ grave in the Matopos. My third experience occurred in the dusk at Paarl in front of the stately pile of the Dutch Reformed Church with the colour of the evening sky behind it.”

These are the impressions, recently recorded, of a cultured and widely-travelled woman. Her reactions to the South African scene epitomise in a new way the mental stimulus derived from travel in this land of realities.

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A PAGE FOR COLLECTORS.

"CHINESE ART": BY LEIGH ASHTON AND BASIL GRAY.*

Reviewed by FRANK DAVIS.

IT is notoriously difficult to present an immensely complicated subject in a manner which is neither dry nor ponderous nor pretentious nor dull. In this volume, with its 192 illustrations and short essays to each period, the authors seem to me to have succeeded to admiration. Their method is simple. Instead of arranging their chapters by materials—the normal method in attempts of this character—they take a period of history and by means of carefully selected photographs show clearly and concisely just what was the art of that period. Sculpture, jade, painting, and pottery fall into place together; one sees at once how each is inspired by the same ideas and how workers in various departments of the arts caught the feeling of their time. The captious will presumably assert that one cannot illustrate the whole range of Chinese achievement in a mere 200—or even 2000—photographs: to which the answer is that this book is an introduction to the subject, and not an encyclopædia; and that, whereas almost anyone not completely illiterate can, given the time, produce an unreadable encyclopædia, it requires both genuine learning and an able mind to select and discard and then make of what is left a minor masterpiece of concise exposition. I must point out that not the least virtue of the book is the extreme care with which the short notes which accompany each illustration have been written: they form a perfect complement to the narrative pages.

No doubt each reader will find some ground for criticism because one or two of his favourite pieces have been omitted, but the longer he turns over these pages, the more surely will he realise what an illuminating selection has been made. I venture to make one mild criticism, which is this—in a work designed to cover the whole range of Chinese art, Architecture deserves more than two photographs out of nearly two hundred. One other point—we are shown a photograph of the astronomical instruments erected in 1670 by Père Verbiest (after earlier models) at the Peking observatory, and read: "Regarded simply as works of art, they have a simplicity and beauty of proportion which is extremely distinguished." Are we to understand that an armillary sphere made by a European in China is more Chinese and more distinguished as a work of art than an armillary sphere made in Europe? Surely the instrument obtains its quality of severe geometrical beauty from its functional shape alone, wherever, or by whom, it is erected? But this is verging on the captious—let me point out one or two of the many particular excellences in the narrative. I choose them at random:

Item. A brief reference to a point which puzzles many collectors—what is and what is not porcelain? "Porcelain, as it is known to Europeans, did not come into existence much before the Ming Dynasty (1368-1644 A.D.), but a large proportion of the Sung wares are true porcelain and a few of the T'ang pieces come very close to it, while as early as the third or fourth century A.D. the so-called 'proto-porcelain' contained kaolin, the specific ingredient, which is the characteristic of 'true' porcelain, in its composition. In Europe we know it only as a translucent substance of a vitreous nature,



A PORCELAIN BLACK GROUND JAR AND COVER, ENAMELLED ON THE BISCUIT—PERIOD OF K'ANG-HSI (1662-1722 A.D.); CATALOGUE NO. 1705.
Lent by Frank Partridge and Sons.

but this is a very narrow definition of porcelain, and if we consider the actual difference between earthenware and porcelain, which is that in the latter the two elements, the body and the glaze, become fused into a single substance capable of transmitting light, we see that the greater part of the Sung wares are to be classified as porcelain." That seems to me to give a simple, sensible, and brief account of the problem without the use of confusing phrases such as "porcellaneous stoneware."

Item. An illuminating note on seventeenth- and eighteenth-century painting, which also says a great deal in a very few words. "In painting, the period does not show much that was new. At the same time, it is by no means lacking in masters of first-rate quality, and the Chinese themselves do not regard it as a period of decadence." (If you listened to some of our pundits, you would imagine that eighteenth-century work in every department of the arts was beneath contempt.) "On the contrary, the Southern School, in which they are most interested, produced in the seventeenth century the greatest masters of the Literary style in the 'Four Wangs.' . . . Though equally conservative in their ideas, they were much stronger in execution than the Ming exponents of this style. Being confident, they were freer in touch and could indulge in subtleties without losing strength. During this time a new sort of technique was introduced, known as 'boneless' painting, consisting entirely of wash without the use of any line. . . . All these artists modelled their styles on the classic masters of Sung and Yüan. . . . There was a return into favour of such hunting subjects as had delighted the Mongol conquerors in the Yüan period."

I have tried, by two brief quotations, to give an idea of the way in which the authors have dealt with two separate and difficult problems: I repeat, the narrative is conspicuous for its clarity and good sense, and it never confuses counsel by a cloud of superfluous words.

Readers whose main interests lie in the earlier period, and who read Bishop White's account of the discoveries at Lo-yang when they were first described in these pages some time ago (see *The Illustrated London News* of Oct. 28, 1933, and later issues), and also in Dr. White's book, "Tombs of Old Lo-yang," will note a reference to the problems raised by these finds on page 28. (I printed a summary of Dr. White's evidence and his tentative conclusions, as far as they affected the dating of early jades, in my own little book, "Chinese Jade.") Messrs. Ashton and Gray find themselves, in common with the majority of European critics, unable to agree with Dr. White. They write: "The majority of the pieces he found would seem to belong to the end of the period of the Warring States, or the beginning of the Han Dynasty: a certain number are probably rather earlier; a few, such as the set of bells, may date even from the later Chou period. And what more likely than that there should be placed in a tomb, in addition to the contemporary objects, some cherished piece of venerable age?" Dr. White foresaw this criticism and replied as follows: "but there were thirteen different sets obtained from these graves, all of the same style, though only two sets carried inscriptions, and it seems most improbable that thirteen sets of earlier bells should be handed down over a period of one hundred and seventy years or so, and then buried in several graves of a common group."

It is a pretty problem, and may not be solved in our time. I mention it to show that our authors' net has been cast wide, and has let nothing slip through its meshes.



A PAIR OF PORCELAIN FIGURES OF DIVINITIES, WITH DECORATION IN FAMILLE VERTE ENAMELS: (LEFT) LU HSING, THE GOD OF RANK; AND (RIGHT) FU HSING, THE GOD OF HAPPINESS—PERIOD OF K'ANG-HSI; CATALOGUE NO. 1652.

The jar and figures shown on this page are fine examples of the K'ang-hsi porcelain to be seen at the Chinese Exhibition at Burlington House. Of the two divinities, the god of Rank has his arms clasped beneath his robes, and the sleeves are enamelled with figures of dragons. The god of Happiness holds a peach in his left hand. Both are remarkably fine and are decorated in a great variety of colours.—[Lent by Frank Partridge and Sons.]

* "Chinese Art." By Leigh Ashton and Basil Gray. With 192 illustrations. (Faber and Faber; 21s.)

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WINTER SEASON

1935-36



SOME ATTRACTIONS DURING THE WINTER SEASON, 1935-36

SPORTS EVENTS:

In December and January ..	VIENNA: International Ice Hockey Tournament.
In January ..	BADGASTEIN (Salzburg): Toboggan and Ski Races.
25th January ..	BAD ISCHL (Upper Austria): Austrian Ski Mastership.
17th to 19th February ..	SEefeld (Tyrol): International Ski-Jumping and Slalom Competition, International Skating Competition.
21st and 22nd February ..	INNSBRUCK (Tyrol): F.I.S. Races, 1936. (Ski and Slalom Competition of the Fédération Internationale de Ski.) In connection with the F.I.S. Races from February 17th to 24th numerous Winter Sport Events: Curling, Skating, Ice Hockey, etc.
22nd and 23rd February ..	SEMMERING (Two hours from Vienna): International Bobsleigh Race.
1st March ..	International Ski-Jumping of the Masters for the Zimdin Cup.
23rd February ..	KLagenfurt (Carinthia): International Ski-Jumping.
25th February ..	KITZBUEHEL: International Ski-Jumping Race.
29th February ..	LECH ON THE ARLBERG (Vorarlberg): Madloch Race, Ski-Racing.
3rd May ..	ST. CHRISTOPH ON THE ARLBERG (Tyrol): May-Ski Race.
31st May ..	HEILIGENBLUT (Carinthia): International Glockner Ski Race.

SOCIAL EVENTS:

25th January ..	VIENNA: Opera Ball.
25th January to 3rd February ..	VIENNA and SEMMERING (near Vienna): International Bridge Tournament of the Austrian Bridge League.
6th February ..	VIENNA: Ball of the City of Vienna in the Town Hall.
In January and February ..	VIENNA: Artist Balls, Hunter Balls, Bals Masqués, Costume Balls.
8th to 14th March ..	VIENNA: Vienna International Fair.

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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

THE YEAR THAT'S
AWAY.

EVERYTHING that has happened in 1935, as far as the business world is concerned, has tended to show how ready the organisers of

production and trade and finance, and the investing and consuming public are to promote prosperity, if only the politicians would give them a chance. In nearly all countries there are encouraging indications of internal recovery. Prices of commodities have shown a rising tendency, giving increased purchasing power to such farmers as have had plentiful stocks to dispose of. Credit is plentiful, and capable of great expansion, if the gold stocks of the central banks were put into their statements at figures based on the current price of the metal. Security prices, in spite of all kinds of alarms in the political world, have maintained a large part of the advance that has been almost continuous since the policy of cheap money was inaugurated in 1932. After a bad domestic political scare in February, the General Election returned to power a Government commanding the confidence of business, and pledged to maintain industrial activity by a programme of active spending of its ample revenue. If enterprise and expansion were not continually damped by aggression, actual and threatened, on the part of powers that believe force to be the short cut to prosperity, there can be no doubt that the year just ending might have been one of world-wide recovery, instead of partial and halting progress.

THE AMERICAN PUZZLE.

Besides this nuisance of warlike aggression, we have been treated to fresh exhibitions of capricious policy in America; and anyone who looks back over the past year with the hope of guessing at the probabilities of the next is faced with the difficulty of trying to foresee what is going to happen in the United States. This factor is now of great importance to the London stock markets, for it seems that British money has lately been poured into America at a break-neck pace, for investment and speculation in Wall Street securities. If the operators who are backing the rise on the other side of the Atlantic are going to burn their fingers, they may have to make good their losses by realisations in the home market. On the other hand, if the recovery of trade and stock exchange prices continues, without developing into wild boom, in the United States, the increased spending power of the always expensive American people will have a highly stimulating effect on world markets for commodities and services. On the whole, the indications appear to be favourable. Ever since the Supreme Court decision of last May proved to the business public that the President and his New Deal advisers had not a free hand to make interesting but doubtful experiments with the economic life of the country, American business has gone on expanding with cheerful confidence in its power to bring back prosperity if it can be secured against the caprices of zealous "reformers." And the recent demoralisation of the silver market, awkward as its results have been from some points of view, are welcomed by those who believe that the weakening of the President's power is the best thing that can happen for his country.

For this upset in the silver market was caused by another failure debited to Mr. Roosevelt by his critics. As *The Times* New York correspondent said: "Not all the efforts of the silver zealots to make Britain, or any other nation, the villain of the piece have been able to disguise the fact that another New Deal monetary experiment is just a flat and

very expensive failure." Its expensiveness is seen not merely in the fresh upset that it inflicted on foreign trade, but the havoc that it wrought with the currency of China, compelling that unfortunate country to reconstruct, at a time when it had difficulties enough on hand, its monetary system, on the basis of a "managed" currency, more or less linked with sterling. Inconveniences inflicted on other countries do not seriously perturb the equanimity either of the American administration or of the American public. The point that concerns them

hundreds of millions of dollars can the Treasury succeed in accomplishing even one of the avowed purposes of its policy." That purpose, of course, was to raise the price of silver in the interests of the silver-producing States. To secure it, the American Government pledged itself to go on buying silver until either its price reached 1.29 dollars per ounce, which is still a long way off, or until the Government had acquired a stock of metal equivalent to one-third of its holding of gold.

A COSTLY BLUNDER.

It is calculated that, with the vast amount of gold now accumulated by the United States, the Government will have to acquire more than a thousand million more ounces of silver in order to establish this ratio; and at the end of this process it would be holding an enormous stock of the metal, bought at an artificially high price, and of no real use as a reserve. It has, indeed, been suggested by one of the "silver Senators" that by heaping up silver as they have heaped up gold, the United States will be in a position to dictate terms, to England and other countries, when the question of stabilisation comes to be dealt with as a practical problem. Even if this were true, the game would hardly seem to be worth the candle. But in fact, of course, America's extraordinary variations of policy with regard to the precious metals have been, and still are, a very potent influence with other countries in convincing them that any approach

to stabilisation, or any return to even the most carefully modified form of the gold standard, is not yet in sight, and cannot be, until more reasonable counsels rule in Washington. Since Washington is believed to be very anxious for stabilisation on a gold basis, its very expensive silver gamble appears to be working in the wrong direction, by putting off the day when such a thing is possible. For the moment, however, the silver failure, emphasised by the sudden cessation of purchases by Washington, is regarded as a "bull point" by American business, as damaging to the President's prestige, and so giving business a freer hand to go ahead with recovery. At the same time, the prospect of substantially higher taxation, when a real attempt to balance the Budget is made, has a wholesome chastening effect on the American public, and should suffice to check any tendency to a runaway market in Wall Street.

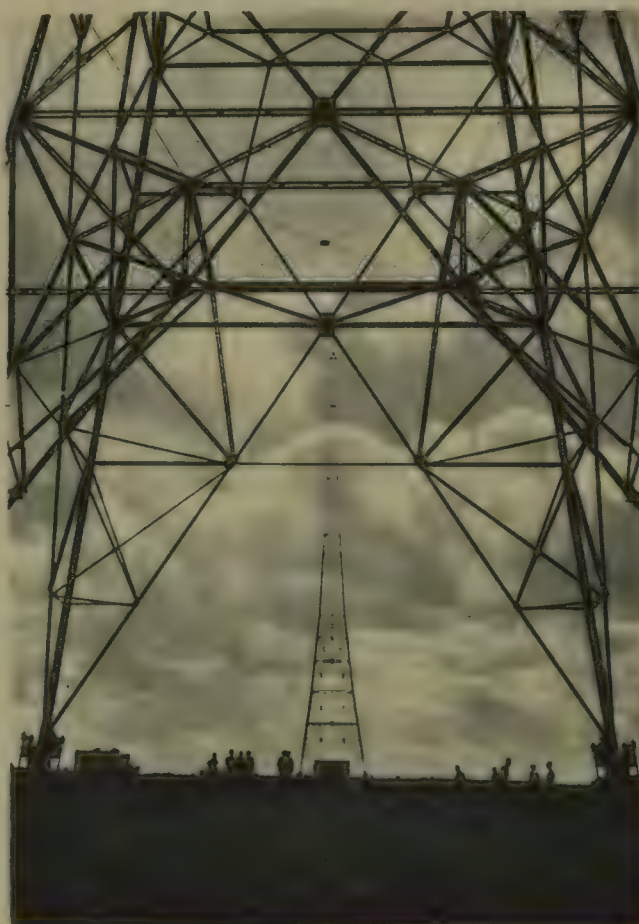
WHAT OF THE NEW YEAR?

There is, then, plenty of reason for cautious confidence in facing the prospects of 1936. The home market looks, perhaps, a little top-heavy as far as gilt-edged stocks are concerned, having been rather too rapidly fed in the weeks of activity before Christmas; but even there the undigested surplus should be quickly absorbed, if the pace of new issues is moderated. As to industrial ordinary shares, everything points to a continuance of the favourable conditions that have enabled the companies behind them to earn higher profits. The Government's programme of social betterment, combined with improvement of the country's defensive services, must help to stimulate the demand for materials and for labour; and even in the field of foreign trade the November returns once more showed a gratifying expansion in the exports of manufactured goods. Given anything like settled political conditions, next year should easily go one or two better than the one to which we are about to say a grateful farewell. And even if the worst happens, there will be busy times for industry.



A MOST IMPORTANT ADDITION TO THE COMMERCIAL FACILITIES OF PALESTINE: THE PORT OF HAIFA, WHICH IS RAPIDLY DEVELOPING INTO A CONSIDERABLE INDUSTRIAL CENTRE, SEEN FROM MOUNT CARMEL, WHICH NOW HAS THE OBSERVATION STAND SHOWN IN THE FOREGROUND.

This photograph shows the observation stand on the slopes of Mount Carmel overlooking the town of Haifa, erected by friends and relatives as a memorial to Lieut. Horace Allenby, the only son of Viscount Allenby, who lost his life in the Great War. Haifa is the most modern harbour on the Palestine coast, and is the terminus of the pipe-line from Iraq. A survey has also been made for a railway from Haifa to Baghdad.



A BROADCASTING STATION FOR PALESTINE: THE WIRELESS MASTS RECENTLY COMPLETED AT RAMALLAH, TEN MILES TO THE NORTH OF JERUSALEM.

more closely is the fact that, to quote *The Times* correspondent again: "Only by continuing to buy silver without limit and through the outlay of many

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AT last the world has a chance of learning some interesting facts and true stories of our Flying Forces, as Major F. A. de V. Robertson, Lieut.-Commander C. N. Colson, R.N., and Flying Officer W. A. Cooke have collaborated in writing the "Squadrons of the Royal Air Force," a well-illustrated record of the development of the youngest Service of H.M. Forces. Published at 7s. 6d. by Flight Publishing Co., Ltd., of Stamford Street, London, S.E.1, it is the best birthday present and New Year's gift that I have seen lately for adult or youth of either sex. To-day all our boys and girls look forward either to flying themselves or having a "joy-ride" in the air if not able to make a longer flight. Therefore, they will read with growing pleasure the account of the various performances of famous squadrons, their personnel, and all about the machines they use. It is, in truth, a condensed history told in pleasant terms of the R.A.F.

You cannot help experiencing thrills when you read the tale of the fighter squadrons and the absorbing stories of the light, medium, and heavy bombers. As for the flying-boats at Mount Batten (near Plymouth) and Calshot (near Gosport), the accounts of these two centres should bring many lads to the Air Ministry applying for short- or long-term commissions in that Service, and the Fleet air arm, in H.M.S. *Glorious* and her sister-ships. In a foreword, the Secretary of State for Air, Viscount Swinton of Maskam, whom most of us remember as Sir Philip Cunliffe-Lister, writes of the Royal Air Force units: "But when one reads of them, as I hope many will in this book, one begins to appreciate how wide a life opens out before those who throw in their lot with such a Service." And I am sure that will be the opinion of all, but it equally interests the general public, who have not the slightest idea or desire to be a "bird-man" of H.M. the King. The book also deals with our Territorial Air Squadrons, the life of cadets at Cranwell, the R.A.F. Staff College, besides the apprentices' training-school at Hatton for developing practical mechanics. You spend 7s. 6d. for a

worth-while book in buying "Squadrons of the Royal Air Force." The illustrations more than repay that outlay.

I learn that a clever Italian electrician has invented a system of linking up a car's radio-set with the ordinary national telephone system, so that any occupant of a car can get in touch with any telephone subscriber while he is within sixty miles of his own telephone. The question arises whether any telephone subscriber can get in touch with the car, as that is more important, to my mind, than ringing up from the car itself when telephone-boxes abound on our highways so that it is simple to stop at one of these and make your urgent telephone-call. On the other hand, judging by the S.O.S. calls sent out by the A.A. and the R.A.C. to their respective "scouts" and "guides" to stop cars on the road, as their folk at home want to speak to them on the telephone or to ask them to hasten home as soon as possible, wonderful as this new idea appears, it would seem that everything is conspiring to make motoring a crowded pastime in Great Britain, if not elsewhere. One did think that the telephone would not bother one when off for a run for pleasure in the car.

In the future, this appears doubtful. If your car has no radio, you cannot be bothered by the telephone. So I am wondering whether the radio manufacturers will be as pleased with this new inventor as they were with his compatriot, the Senator the Marchese Marconi, G.C.V.O. Improvements must go on, but, alas! each new one seems to somewhat hurt an existing system. That is why I continue to vote against the widening of Wandsworth Bridge across the Thames. It is the only bridge for traffic across from the Middlesex to the Surrey side, and *vice versa*, left by the London County Council which does not have motor-buses or trams crossing it. Consequently, although a trifle narrow, private cars and business motors have this passage-way from Parson's Green to the Clapham side all to themselves. And I beg to observe that those who use it never seem to require any official aid to keep the way clear for both up and down traffic. Each driver shows due courtesy to his or her neighbour on this bridge and its approaches.

"CHINESE JADE": BY FRANK DAVIS.

THE popularity of Chinese jade has grown to a great extent in this country in the last few decades, and is likely to be encouraged by the Chinese Exhibition at Burlington House. H.M. the Queen has a world-famous collection; and, in a humble way, there is scarcely a jeweller's shop throughout Great Britain that does not display some pieces—genuine or plausible—of this beautiful substance, which was held by the Chinese in almost religious veneration.

The many who possess jade, or are interested in it, will find in a handy little volume, by Mr. Frank Davis, entitled "Chinese Jade," much genuine erudition, as well as much practical information about jade collecting. "Chinese Jade" is published privately by the author at Tewin Wood, Welwyn, Herts, and sells for the modest sum of five shillings. Readers of Mr. Davis's weekly articles on the "Page for Collectors" in this paper will not need to be reminded of his sympathy with the Chinese point of view, with its odd blend of æsthetic sophistication and intellectual naïveté.

The study of jade is a somewhat abstruse subject, and the facts are largely hidden away in expensive tomes which few of us have leisure to peruse. Mr. Davis's treatise is substantial within the limits of its size—he gives the facts, but without indulging in any gratuitous displays of erudition of the more ponderous order. He begins by tracing the history of Chinese jade from the Chou dynasty (1122-255 B.C.)—that golden age when, as Chinese historians maintain, "all the young people were married at the proper season." At that time, the use of jade was apparently confined to ritual and ceremonial objects. He then passes to the classic age of jade-carving of the Han and the Sung eras, and shows how, in course of time, jade came to be used for objects of personal adornment. The jade workers became less formal and increasingly naturalistic in their treatment.

He also gives, for the benefit of the collector, a number of interesting facts about the chemical make-up of different types of jade, and goes into the question of dating. Illustrated appendices describe and interpret some of the favourite motifs of the old Chinese jade-carvers. A number of excellent photographic reproductions of outstanding jade works of art are included in a separate section at the end of the book.

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A SET of four stamps marking "Children's Day" in Brazil bear a design which was obtained by a Rio de Janeiro newspaper in a competition amongst children. It shows the Gavea, a great, flat-topped rock in the vicinity of Rio. Two other stamps from Brazil mark the fourth centenary of the founding of the State of Espirito Santo.



BRASIL: TO CELEBRATE THE FOURTH CENTENARY OF ESPRITO SANTO.

is of denomination 75 centimes, printed in red.

Greece has been in the philatelic limelight lately, an elaborate new set of air-post stamps almost synchronising with the overprinting of a group of five stamps surcharged to commemorate the plebiscite of Nov. 3, and the return, later in the month, of King George II. to the Greek throne. The surcharged stamps do not call for special description here, but the new air stamps are excellent engravings on classical themes: 1 drachma, scarlet, Chariot of the Sun; 2 drachmae, grey-blue, Iris; 5 drachmae, mauve, Daedalus and Icarus; 7 drachmae, ultramarine, Athena Chalinitis; 10 drachmae, brown, Hermes; 25 drachmae, rose-carmine, Zeus and Ganymede; 30 drachmae, green, Triptolemus; 50 drachmae, mauve, Bellerophon; 100 drachmae, brown, Phrixus and Helle.



GREECE: A NEW AIR STAMP, "CHARIOT OF THE SUN."

The stamps are 3 aurar, grey-green; 5 aurar, grey; 7 aurar, apple-green; and 35 aurar, blue.

Luxembourg has had the new season's Christmas charity stamps printed in photogravure by the same firm as has produced the Swiss Pro-Juventute stamps this year, the firm of Courvoisier, of La Chaux de Fonds. There are six stamps in the set, from 10 centimes to 175 francs, all in a design picturing Charles I., Count of Luxembourg, 1346-1353, the same who afterwards became King of Bohemia and Emperor of Germany under the style of Charles IV.

Four stamps of Russia, in photogravure, mark the sixtieth anniversary of the birth of Kalinin, President of the Central Executive Committee of the U.S.S.R. The stamps picture him in various capacities: 3 kopeks, as a workman in Reval; 5 kopeks, sharpening a scythe, hay-making in the country; 10 kopeks, delivering a speech; 20 kopeks, an up-to-date portrait. A facsimile signature of Kalinin figures beneath each portrait.



RUSSIA: M. KALININ MAKING A SPEECH.

while a girl of Geneva, with wide straw hat, figures on the 20 centimes red. The fourth stamp, and highest value in the set, 30 centimes blue, presents an intaglio portrait of a famous Swiss teacher, Stefano Franscini, designed and engraved by Karl Bickel.

The great army of air-stamp collectors will find special interest in the new 25 cents blue air-mail stamp issued in the United States on Nov. 22, for use on mail carried on the new trans-Pacific air-mail service, U.S. to the Orient.

Another Uruguayan literary lion, Florencio Sanchez, is pictured on a set of three stamps of that country issued to mark the sixtieth anniversary of his birth.

Additions to the current Chilean series of air stamps show a variety of scenes in the country with aeroplanes in flight.

An emerald mine is the subject of a new 1 centavo emerald green stamp from Colombia. A few years ago this country exhibited a sparkling array of emeralds in colour on two high-value air-post stamps.



FRANCE: JACQUES CALLOT, AN ENGRAVER OF THE SEVENTEENTH CENTURY.

Iceland adds another of her poets to the postage-stamp portrait-gallery in Matthias Jochumsson, in honour of the centenary of his birth. In addition to original poems and plays, he translated much of Shakespeare and other classics into the Icelandic tongue. He died in 1910. The stamps are 3 aurar, grey-green; 5 aurar, grey; 7 aurar, apple-green; and 35 aurar, blue.



ICELAND: THE POET, MATTHIAS JOCHUMSSON.



SWITZERLAND: A YOUNG LADY OF LUCERNE.



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ST. HELENA: 1884-94 2½d, block of six, two centre stamps, surcharge double.

TRINIDAD: "Lady McLeod," used on entire. etc., etc.

The auction will take place some time in February or March; catalogue now in course of preparation.

January Auctions . . .

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Jan. 13th and 14th.—Another General Sale, containing a mint block of thirty of Great Britain, 1d. black, plate xi.

Jan. 20th and 21st.—First day, Foreign; second day, Air Mails.

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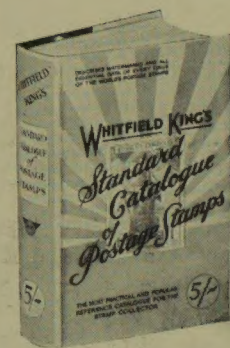
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